

THE SACRED SONGS IN MS NIJMEGEN,
BIBLIOTHEEK REDEMPTORISTENKLOOSTER NEBO,
CABINET P, NO. 3 (OLIM HS. ROERMOND):
A TRANSCRIPTION AND COMMENTARY

by

Bert Meerveld

Faculty of Music

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Chief Advisor

Gary R. Spilsted

Examining Board

Richard Semmens

Advisory Committee

George A. Post

Richard Semmens

Robert W. Wood

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Bert Meerveld

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Gail S. Dixon
Chairman of Examining Board

ABSTRACT

The manuscript Nijmegen, Bibliotheek Redemptoristenklooster Nebo, Cabinet P, No. 3 (olim Hs. Roermond) is a liturgical manuscript that originated in Amsterdam and dates from the end of the sixteenth century. It contains a diverse liturgical chant repertoire including Mass Ordinary sections, sequences, and Vesper antiphons. The main interest in the manuscript is in the organal settings of some of the Mass Ordinary sections, hymns, kerstleisen, and doxologies. The late appearance of this primitive note-against-note style is not an isolated phenomenon; studies by Arnold Geering and Jan Valkestijn show that the organal tradition was relatively widespread in Europe and coexisted with more complex styles of composition. Moreover, Valkestijn's study shows that organum persisted well into the eighteenth century in the Netherlands.

The organal style of the manuscript is not restricted to primitive parallel motion in fourths or fifths with the vox organalis below the vox principalis. Instead there is a mixture of contrary and parallel motion in which the voices cross frequently; dissonant intervals are avoided and the unison, third, fifth, sixth, and octave are prevalent. The fourth is used sparingly.

The organal settings of the Mass Ordinary sections and the hymns form a core repertoire that is found frequently in Dutch manuscript sources and Graduale editions. The kerstleisen may

best be described as a type of Nativity carol in Dutch or a mixture of Dutch and Latin whose origin goes back to the primitive Church in the Germanic countries in the ninth century. The term leis (plural leisen) refers to a specific type of song in which a text in the vernacular was added to the words "kyrie eleison," which itself became a refrain. The word leis is derived from "kyrie eleison." A leis for Nativity is referred to as a kerstleis.

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I wish to express my sincere thanks to my uncle, Mr. J.H. Bijsterbosch of Hengelo, the Netherlands, for obtaining for me a photocopy of the manuscript and his kind assistance in driving me to various destinations in my search for source material.

My sincere thanks also to Mr. Ken Belcher, graduate student in the Classics department at the University of Western Ontario, for his translations of the Latin rubrics and hymns in the manuscript.

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INTRODUCTION

The manuscript Nijmegen, Bibliotheek Redemptoristenklooster Nebo, Cabinet P, No. 3 (olim Hs. Roermond)¹ is a liturgical manuscript that originated in Amsterdam and dates from the end of the sixteenth century. It contains a diverse liturgical chant repertoire including Mass Ordinary sections, sequences, and Vesper antiphons. The manuscript is noteworthy from the standpoint of the liturgical tradition in the Netherlands at the close of the sixteenth century; it shows that the Office and the Mass were still celebrated despite ordinances against the Catholics and their Church services. Furthermore, the probable origin of the manuscript from the Beguinage at Amsterdam reflects the role of women, especially the lay orders, in maintaining the Catholic liturgical tradition.

In the last third of the sixteenth century, the Reformation swept the Netherlands so that the Calvinists came to power in the northern provinces. Catholic churches and monasteries were confiscated and many were reopened as Protestant institutions. Where not suppressed completely, the Catholics were forced to hold clandestine services wherever possible, often in private homes. Thus the celebration of the liturgy was severely curtailed, owing

¹Hereafter referred to as the Nebo manuscript.

to the Catholics' fear of discovery and reprisals by the Protestant authorities. In many cases, the liturgy was apparently spoken rather than sung for fear of detection.²

Two lay orders which continued the Catholic liturgical tradition were the Klopjes and the Beguines. As Eugenia Theissing's study³ reveals, the Klopjes often held services in their homes, and their members formed a small choir to sing the liturgy. Moreover, they were taught Gregorian chant and the playing of instruments.⁴ Judging from the contents of the Nebo manuscript, the Beguines undertook similar activities. Furthermore, although Catholic churches and monasteries were confiscated by the Protestant authorities, the Beguinages remained intact because their houses were, in most cases, privately owned and could not be confiscated by the authorities. Those houses that were communal property however were confiscated, perhaps because the Protestant authorities considered these as holdings of the Catholic Church.⁵ In this manner the Beguinages survived and the Catholic liturgy was preserved.⁶

From a musicological standpoint, the main interest in the

²Instances are documented where a passerby would hear singing emanating from a house: this was promptly reported to the Protestant authorities who would investigate the complaint. If it were a Catholic service, the members were usually fined and warned against further practise. A.I.M. Kat, De Geschiedenis der Kerkmuziek in de Nederlanden sedert de Hervorming (Hilversum: N.V. Gooi & Sticht, 1939), pp. 49-51.

³Eugenia Theissing, Over Klopjes en Kwezels (Utrecht: Dekker & van de Vegt N.V., 1935), passim.

⁴Ibid., pp. 63-64; pp. 142-43.

⁵Ibid., p. 7.

⁶Concerning the Catholic liturgy and the Reformation see Kat, De Geschiedenis der Kerkmuziek, especially Chapters V-X, pp. 45-102.

Nebo manuscript is in the organal settings of some of the Mass Ordinary sections, hymns, kerstleisen, and doxologies. The late appearance of this primitive note-against-note style is not an isolated phenomenon. Studies by Arnold Geering⁷ and Jan Valkestijn⁸ show that the organal tradition was relatively widespread in Europe and coexisted with more complex styles of composition. Geering's study documents the existence of organum⁹ in centres in Germany, Austria, and Switzerland, as well as a few centres in Holland, covering a time period from the thirteenth to the sixteenth century. Valkestijn concentrates his study on Dutch manuscripts and printed sources containing organum. Moreover, we learn from his study that the organal settings of the Mass Ordinary sections and the hymns in the Nebo manuscript form a core repertoire that is found frequently in Dutch manuscript sources and Graduale editions.¹⁰

⁷Arnold Geering, Die Organa und mehrstimmigen Conductus in den Handschriften des deutschen Sprachgebietes vom 13. bis 16. Jahrhundert (Bern: Verlag Paul Haupt, 1952), *passim*.

⁸Jan Valkestijn, "Organa-handschriften uit de XVIe Eeuw in Nederlandse Bibliotheken," Gregoriusblad 85 (June 1964): 185-89; 85 (Oct. 1964): 267-70; 86 (Apr. 1965): 80-85; 86 (Oct. 1965): 259-65; 90 (Apr. 1966): 218-26; 90 (June 1966): 288-93; 90 (Dec. 1966): 447-53.

⁹The writer recognizes that a change in terminology occurred early in the twelfth century, i.e. note-against-note organum came to be known as discantus, while the term organum referred to the florid melismatic style in the vox organalis against a sustained vox principalis. However, since the term organum is used to mean the note-against-note style in all of the literature consulted by the writer, the writer preferred to use that term.

¹⁰Valkestijn, "Organa-handschriften," 90 (Apr. 1966), pp. 219-220 and p. 224.

Also of interest are the two-voice kerstleisen in Dutch or a mixture of Dutch and Latin. Kerstleisen, a type of geestelijk lied stemming from a folk tradition, are songs for Nativity similar in purpose to English carols or French noëls. Their origin can be traced to the primitive Church in the Germanic countries in the ninth century. Their inclusion in this liturgical manuscript suggests that they were considered as para-liturgical items to be sung during the Mass of the Nativity.

Chapter I of the study will sketch the background information of the Nebo manuscript, discuss its organization and contents, and examine related sources. Chapter II will include a study of the two-voice music, including the species set in the organal style, information concerning the kerstleisen, and an analysis of the two-voice music. Chapter III will look at the notation and text-setting of the two-voice music. Also included in this study is an inventory of all the two-voice pieces in Appendix I, a list of the entire contents of the Nebo manuscript in Appendix II, translations of the Dutch kerstleisen in Appendix III, and transcriptions of all the two-voice pieces in Appendix IV.

CHAPTER I

The Nebo Manuscript¹

The Nebo manuscript is a relatively obscure manuscript that has now and again come to the attention of musicologists. It contains chiefly liturgical chants, but the main interest is in the two-voice music in the manuscript. The manuscript was first cited by Wilhelm Bäumker² who published the two-voice Kyrie trope, Kyrie Godt is gecomen on folio 15v-16, as a concordance to the same trope found in Berl B.³ Bäumker makes no further reference

¹The manuscript was located at the library of the Redemptorist monastery Nebo, Nijmegen. In 1980 the manuscript was transferred to the library of the university in Nijmegen. It was lost in the transfer and, to the writer's knowledge, has not yet been found. The writer was able to consult a photocopy of the manuscript and has had to rely on other writers for a description and paleographical details. Moreover, only those folios containing the music were photocopied; the manuscript begins with an index and register, which were not photocopied.

²Wilhelm Bäumker, "Niederländische geistliche Lieder nebst ihren Singweisen aus Handschriften des XV. Jahrhunderts," Vierteljahrschrift für Musikwissenschaft 4 (1888): 322-26. At the time of Bäumker's study the manuscript was located at the Redemptorist monastery in Roermond.

³Berlin-Tübingen, Staatsbibliothek, Stiftung Preussischer Kulturbesitz (olim Preuss. Staatsbibl.) Ms. germ. 8° 190 D-B-T 190, f. 66r; sigla Berl B. For an edition see Het Geestelijk Lied van Noordnederland in de Vijftiende Eeuw, Monumenta Musica Neerlandica, vol. 7 (Amsterdam: Vereeniging voor Nederlandse Muziekgeschiedenis, 1963).

to the manuscript. Arnold Geering in his study of manuscript sources containing organum,⁴ refers to the same trope but does not cite any of the remaining two-voice pieces from the Nebo manuscript.⁵ Josephus Pollmann in his article concerning text-placement in Dutch liederen, describes and dates the manuscript.⁶ Surprisingly, Jan Valkestijn in his study of Dutch sources containing organum, did not consult the Nebo manuscript.⁷ Kurt von Fischer in an article tracing the beginnings of the Kantional-satz, brings to light obscure sources containing organum, among them, the Nebo manuscript.⁸ He includes a list of the two-voice pieces.⁹

The Nebo manuscript appears to have been written at the end

⁴Arnold Geering, Die Organa und mehrstimmigen Conductus in den Handschriften des deutschen Sprachgebietes vom 13. bis 16. Jahrhundert (Bern: Verlag Paul Haupt, 1952).

⁵Kurt von Fischer states, "Geering assumes the provenance to be a Cistercian monastery. He obviously knows only one composition from this MS...." See "Organal and Chordal Style in Renaissance Sacred Music: New and Little-known Sources," Aspects of Medieval and Renaissance Music, ed. J. LaRue (New York: W.W. Norton & Co., 1966), p. 176, fn. 13. Perhaps Geering never saw the manuscript. In view of his topic, if he had consulted the manuscript he would certainly have cited the Credo.

⁶Josephus Pollmann, "Iets over Tekstplaatsing in Oude Liederren," Mens en Melodie 17 (1962): 178-82.

⁷Jan Valkestijn, "Organa-handschriften uit de XVIe Eeuw in Nederlandse Bibliotheken," Gregoriusblad 85 (June 1964): 185-89; 85 (Oct. 1964): 267-70; 86 (Apr. 1965): 80-85; 86 (Oct. 1965): 259-65; 90 (Apr. 1966): 218-26; 90 (June 1966): 288-93; 90 (Dec. 1966): 447-53.

⁸Von Fischer, "Organal and Chordal Style," pp. 173-82.

⁹The list by von Fischer is not complete. In addition to those pieces listed on pp. 176-77 should be added a Sanctus and Agnus setting on folio 2r-3r in the Nebo manuscript. The settings were discovered by the writer.

of the sixteenth century for the Beguine convent at Amsterdam. An indication that it was indeed written for this Beguinage is given in the index of the manuscript:

Aenwijser om te vinden die Antiffens der vesperen van de sondagen ende principale heijlige dagen des iaers naet Rooms. gebruijck voor die begijntgens opt rondebegijnhof. tot Amsterdam. 10

Moreover, the striking similarity of the Nebo manuscript to another manuscript that we know was used at the Beguinage, namely MS 99, supports an Amsterdam origin for the Nebo manuscript.¹¹ How, when, or why the Nebo manuscript was moved to Roermond is not known. Evidently, it was transferred to Roermond before 1888 when Wilhelm Bäumer consulted it. In 1928 it was moved to the library of the Redemptorist monastery Nebo, Nijmegen.

The manuscript begins with an index on 8 unnumbered pages in two columns headed: "Aenwijser om te vinden...." This is followed by 6 unnumbered pages containing a register headed: "Versikelen der vesperen voor die Sondaegen. ende feestdaegen vant gheheele iaer" (Cycle(?) of vespers for Sundays and feastdays of the entire year). The register also contains a two-voice hymn for the Blessed Sacrament O vere digna hostia.¹² Following this is the main body

¹⁰Pollmann, "Iets over Tekstplaatsing," p. 178. Translation of the Dutch:

Index to find the Vesper antiphons of the Sundays and the principal Holy days of the year following Roman usage for the Beguines at the round Beguinage, Amsterdam.

¹¹MS 99 was at one time located in the library of the Beguinage at Amsterdam but is now lost. It is discussed below under Related Sources.

¹²As described by Pollmann, "Iets over Tekstplaatsing," pp. 178-79. According to Pollmann the register of 6 unnumbered

of the manuscript. It measures 20 by 15 centimetres and consists of 144 folios. Folios 1 to 130 are numbered by the original scribe; folios 131 to 144 are numbered by a later, modern hand. The manuscript is written on paper that bears the watermark of the paper manufacturer Le Bé from Troyes, France. It consists of a capital B on a shield; above this is a crown with a cross. The paper dates from ca. 1600.¹³

The manuscript is written by one hand except for the last folio (144v), which contains an incomplete setting of O vere digna hostia in a completely different hand. This hand is found only on the last folio and does not occur elsewhere in the manuscript. The hand of the main scribe is clear and quite neat. The music is notated on five-line staves in Gothic notation for the liturgical chants and white notation for the hymns and kerstleisen. Text-placement is always precise, and the text is present in both parts

pages containing the "Versikelen..." are bound in the wrong order. He states:

"After this follows a quire of 6... unnumbered pages: 1r blank; 1v Bassus of O hostia vere digna; 2r to 5r over the full breadth of the pages in red and black, a register of the 'Versikelen der vesperen voor die Sondaegen. ende feestdaegen vant gheheele iaer'; 5v the melody of O vere digna hostia [sic]; 6r and 6v blank. The quire is certainly bound wrong: the order should be: 2 pages blank, then the list of the 'Versikelen' with the melody of the hymn, and directly beside that the bass part; the quire would then end with one page blank." (Translated by the writer).

Unfortunately, the index and register were not photocopied with the rest of the manuscript. Thus the writer has had to rely on the description by Pollmann.

¹³Ibid., p. 179. For the watermarks Pollmann consulted C.M. Briquet, Les Filigranes (Paris, 1907), numbers 8077-82 from the years 1566-1596; W.A. Churchill, Watermarks in Paper (Amsterdam, 1935), number 574 from 1619; E. Heawood, Watermarks, vol. 1 (Hilversum, 1950), number 2872 from 1607.

for the two-voice pieces.

Organization of the Manuscript

The Nebo manuscript is primarily a liturgical manuscript containing chants for both the Mass and the Office as well as para-liturgical items such as the kerstleisen. The breakdown of the manuscript into sections is probably the simplest way to describe the organization. Each section contains a specific species, such as Mass Ordinary sections or antiphons. There are nine sections in the manuscript, which are tabulated in Appendix II. The appendix gives the folio number of each item, species, rubrics (if present), type of notation, and comments.

Section I (folios 1r-9r) contains Mass Ordinary sections, including two-voice settings of the Credo, Sanctus, and Agnus Dei. The entire section is in Gothic notation, except for the Credos that are notated in black square notation, often used for syllabic chants such as Credos. The Kyries on folio 1r are found in the Liber Usualis as Kyrie II (Fons bonitatis) and Kyrie V (Magnae Deus). Kyrie V is found later in the manuscript on folio 15v-16, as a two-voice Kyrie trope Kyrie Godt is gecomen. Table 1 lists the Mass Ordinary sections of Section I.

Folios 2r-3r contain a two-voice Sanctus and Agnus setting from Mass IV. The voices are notated one directly after the other instead of the more usual distribution of the chant on the verso and the discant on the recto side of the folio. The two Credo settings are notated in black square notation. The incipits of both Credos are from Mass V; the Patrem of the first Credo is from

Mass III, and the two-voice Patrem of the second Credo is from Mass IV.

TABLE 1
SECTION I: MASS ORDINARY SECTIONS

Folio	Species	No. of voices	Notation
1r	Kyrie II	1	Gothic
1r	Kyrie V	1	Gothic
1r	Gloria (chants ad libitum)	1	Gothic
2r	Sanctus IV	2	Gothic
2v	Agnus Dei IV	2	Gothic
3r	Sanctus XV	1	Gothic
3v	Agnus Dei XV	1	Gothic
3v	Credo: incipit from Credo V; Patrem from Credo III	1	incipit: Gothic Patrem: black square notation
5r	Credo: incipit from Credo V; Patrem from Credo IV	2	incipit: Gothic Patrem: black square notation

Section II (folios 8v-12r) contains one two-voice and one three-voice piece, as well as hymns for the Blessed Sacrament. The rubric on folio 8v [sub Eleuatione sacre Hostie] indicates that the

hymns were to be sung at the elevation of the Host. The section begins with a two-voice sequence and hymn Ave verum/Adoro te, an unusual combination of sequence and hymn in alternating phrases. The phrases of the sequence are in Gothic notation and those of the hymn in white notation. The three-voice hymn O salutaris hostia for Altus, Bassus, and Tenor is in white notation. The rest of the hymns are monophonic and, except for one, in Gothic notation.

TABLE 2
SECTION II: HYMNS FOR THE BLESSED SACRAMENT

Folio	Incipit	Type	No. of voices	Notation
8v-9	Ave verum/ Adoro te	seq./ hymn	2	sequence: Gothic hymn: white notation
10v	Ian natalux est	hymn	1	Gothic
11r	Iesu redemp- tor omnium	hymn	1	white notation
11v-12	O salutaris hostia	hymn	3	white notation
12r	O salutaris hostia	hymn	1	Gothic
12v	Defensor nos- ter aspice	hymn	1	Gothic
12v	O vere digna hostia	hymn	1	Gothic

Section III (folios 13v-15r) contains Mass Proper sections for a Mass for St. Ursula. The two-voice hymn Ave maris stella is at the end of the Mass on folio 15r in Gothic notation, perhaps placed there to form part of this Mass.

TABLE 3
SECTION III: MASS PROPER SECTIONS

Folio	Incipit	Type	No. of voices	Notation
13v	Gaudeamus omnes	Int.	1	Gothic
14r	Exultabunt sancti	Grad.	1	Gothic
14r	Alleluia Adducentur	All.	1	Gothic
14v	Afferentur regi	Off.	1	Gothic
14v	Quinque prudentes	Comm.	1	Gothic
15r	Ave maris stella	Hymn	2	Gothic

Section IV (folios 15v-35r) contains most of the two-voice pieces, many for Nativity. All of the pieces, except the Kyrie trope Kyrie Godt is gecomen, are in white notation. The pieces in Dutch, or a mixture of Dutch and Latin, are known as kerstleisen, a type of geestelijk lied stemming from a folk tradition. The placement of Kyrie Godt is gecomen with the kerstleisen suggests

perhaps a dual function as both a liturgical Kyrie for the Nativity Mass and a Nativity lied. There are also Latin hymns in Section IV, many of them for Nativity.

TABLE 4
SECTION IV: KERSTLEISEN AND HYMNS

Folio	Incipit	Type	No. of voices	Notation
15v-16	Kyrie Godt is gecomen	Kyrie trope	2	Gothic
17v-18	Nu laet ons singen	kerst- leis	2	white notation
20v-21	In hoc festo blijdelijcke	kerst- leis	2	white notation
23v-24	Ihesum corde colite	kerst- leis	2	white notation
26v-27	Iesu dulcis memoria	hymn	2	white notation
28v-29	Enixa est puerpera	hymn	2	white notation
29v-30	Iubilemus singuli	hymn	2	white notation
30v-31	Laet ons met harten	kerst- leis	2	white notation
30v-31	Iesus natus de virgine	hymn	2	white notation
31v-32	Venit quem pater	hymn	2	white notation

TABLE 4-Continued

Folio	Incipit	Type	No. of voices	Notation
32v-33	Ave Maria: O suijuer maecht	kerst- leis	2	white notation

Section V (folios 34v-39r) contains three settings of the Canticle of Zachary for the Office of Lauds. They are notated one directly after the other, without break, in Gothic notation.

Section VI (folios 39v-81v) contains twenty-five sequences arranged chronologically according to the liturgical year. The first twelve are for the Proper of the Time, beginning with Nativity and ending at Corpus Christi.¹⁴ The next six are for the Proper of the Saints, beginning with the Nativity of John the Baptist (June 24) and ending with the feast of St. Francis (October 4). The remaining seven sequences are for the Common of the Saints. All the sequences are in Gothic notation.

Section VII (folios 82r-117r) contains, with few exceptions, Vesper antiphons arranged chronologically according to the liturgical year. They are arranged for the Proper of the Time, beginning with the Commemoration of St. Stephen (December 25) and ending at the final Sunday after Pentecost. Then there are antiphons for the

¹⁴One of the sequences, Laus sit regi (f. 44r) for the feast of St. Agnes on January 21, is included with the Proper of the Time but belongs with the Proper of the Saints.

Proper of the Saints, beginning with the feast of St. Andrew (November 30) and ending with the Feast of All Saints (November 1). The remaining antiphons are for the Common of the Saints. Folios 109v-117v contain the Magnificat settings, one for each of the eight Psalm Tones. All the antiphons and Magnificat settings are in Gothic notation.

Section VIII (folios 117r-130r) contains Mass Proper sections, mainly Communion. There are also six Offertory and Communion pairs and one single Offertory. The Communion are arranged chronologically according to the liturgical year. Those for the Proper of Time begin with Advent and end at Trinity. Communion for the Proper of Saints begin with the feast of St. Andrew (November 30) and end with the feast of St. Cyriacus, Largus, and Smaragdus (August 8). At the end of this section (folio 128v) is an Invitatory with Psalm for the Office of Matins. The Invitatory (Regem cui omnia) is for the Office of the Dead. All the Communion and Offertories, as well as the Invitatory, are in Gothic notation.

To the end of Section VIII, the folios are numbered by the main scribe. The folios of Section IX are numbered by a modern hand. This section, which may be considered as an appendix to the manuscript, contains diverse items that do not follow any specific order, liturgical or otherwise. Among the items in this section is a monophonic setting of Ihesum corde colite with the rubric "Superius." A two-voice setting is found on folio 23v-24. It is perhaps possible that the monophonic setting is an alternate voice for the setting on folio 23v-24. The combination of the monophonic setting

with the voice on folio 23v gives a satisfactory musical result consistent with the organal style of the two-voice music in the manuscript. The two-voice setting on folio 23v-24, as well as a setting combining the monophonic setting from folio 130v with the voice from folio 23v, are given in the transcriptions for comparison.

In section IX there are nine two-voice settings of the Gloria Patri (folio 138v-141r), one each for the eight Psalm Tones and the tonus peregrinus; they are all in Gothic notation. The rest of the items in section IX include antiphons, hymns, a rhymed Office for St. Francis, and Magnificat settings. Table 5 lists the miscellaneous liturgical items of section IX.

TABLE 5
SECTION IX: MISCELLANEOUS LITURGICAL ITEMS

Folio	Incipit	Type	No. of voices	Notation
130v	Ihesum corde colite	kerst-leis	1	white notation
132r	Beata dei genitrix	Ant.	1	Gothic
132r	In principio erat	Dox.(?)	1	Gothic
132v	O salutaris hostia	Hymn	1	white notation
133r	Jam natalux est	Hymn	1	white notation

TABLE 5-Continued

Folio	Incipit	Type	No. of voices	Notation
133r	Angelis suis Deus	Ant.	1	Gothic
133v	Sancti Angeli	Ant.	1	Gothic
134r	Ecce mitto Angelum	?	1	black square notation
134v	O vere digna hostia	Hymn	1	white notation
135r	Sanctus Fran- ciscus	Ant.	1	Gothic
136r	O virum mira- bilem	Ant.	1	Gothic
136v	Franciscus vir	Ant.	1	Gothic
137v	O stupor et	Ant.	1	Gothic
138r	Homo quidam	?	1	Gothic
138v- 141r	Gloria Patri (one each for the Ps. Tones)	Dox.	2	Gothic
140v- 144r	Quia respexit (one each for the Ps. Tones)	Magn.	1	Gothic
144v	O vere digna hostia	Hymn	1	white notation

Related Sources

The Nebo manuscript has several features in common with MS 99, a manuscript used at the Amsterdam Beguinage and kept in the library where it was listed as no. 99. Both manuscripts are bound with similar printed sources and begin with the same index, "Aenwijser om te vinden...." A comparison is given in Table 6.¹⁵

TABLE 6
COMPARISON OF MS 99 TO THE NEBO MS

MS 99	Nebo MS
<p>Printed Sources</p> <p>Psalmi quibus per hebdomadam in Vespertinis precibus utitur Ecclesia cum iis, quos in Laudibus post Matutinas canit, una cum Hymnis de feriis ac festivitibus totius anni. Anno M.DC.IX.</p> <p>Hymni ex veteri usu Belgarum ecclesiarum desumpti ad Vesperas. Anno 1609.</p>	<p>Printed Sources</p> <p>Psalmi quibus per hebdomadam in Vespertinis precibus utitur Ecclesia, cum iis, quos in laudibus post matutinas canit, una cum Hymnis de feriis ac festivitibus totius anni. Anno M.DC.IX.</p> <p>Officium sepeliendi mortuos, Secundum usum ecclesiarum Dioecesis Mechliniensis; Antverpiae, Ex officina Christophori Plantini, apud Viduam. M.D.LXXXIX.</p>

¹⁵The description of MS 99 is taken from Kat, *De Geschiedenis der Kerkmuziek*, p. 83. The spelling of the Latin and Dutch are as given by Kat. The description of the Nebo MS is taken from Pollmann, "Iets over Tekstplaatsing," p. 178. The spelling of the Latin and Dutch are as given by Pollmann.

TABLE 6-Continued

MS 99	Nebo MS
Written Sources	Written Sources
Aenwyser om te vinden die Antiffonen der vesperen van de Sondagen en principale heylige dagen des iaers, naet Rooms gebruyck voor die begyntgens opt ronde- begijnhof tot Amsterdam.	Aenwijser om te vinden die Antiffens der vesperen van de sondagen ende principale heijlige dagen des iaers naet Rooms. gebruijck voor die begijntgens opt ronde- begijnhof. tot Amsterdam.

The two-voice pieces contained in both manuscripts are also similar. A comparison of the two-voice pieces is given in Table 7. The order of the pieces as they appear in MS 99 is reconstructed from the article by W.P.H. Jansen.¹⁶ Unfortunately, Jansen does not give folio numbers. He also indicates that O salutaris hostia and Ave verum/Adoro te come before the other two-voice pieces, although the order of their appearance is uncertain. Moreover, we know from Jansen's diplomatic transcriptions that MS 99 employs the same notation for the two-voice music as does the Nebo manuscript. A closer comparison of the two manuscripts cannot be made. MS 99 is apparently lost and paleographical details such as watermarks,

¹⁶W.P.H. Jansen, "Op het Begijnenhof te Amsterdam," Tijdschrift der Vereeniging voor Noord-nederlands Muziekgeschiedenis 4 (1892-94): 137-59.

TABLE 7
THE TWO-VOICE PIECES FROM MS 99 AND THE NEBO MS

MS 99	Nebo MS
O salutaris hostia	Ave verum/Adoro te
Ave verum/Adoro te	O salutaris hostia
Nu laet ons singen	Kyrie Godt is gecomen
In hoc festo blijdelijcke	Nu laet ons singen
Ihesum corde colite	In hoc festo blijdelijcke
Iesu dulcis memoria	Ihesum corde colite
Iubilemus singuli	Iesu dulcis memoria
Laet ons met harten	Enixa est puerpera
Enixa est puerpera	Iubilemus singuli
Kyrie Godt is gecomen	Laet ons met harten
Iesus natus de virgine	Iesus natus de virgine
Venit quem pater miserat	Venit quem pater miserat
Ave Maria: O suiijver maecht	Ave Maria: O suiijver maecht

Note: Only those pieces of the Nebo manuscript which have a concordance to those of MS 99 are listed. The remainder of the two-voice pieces of the Nebo manuscript have not been listed here.

scribal hands, or list of contents are not available.¹⁷ However, based on the details that can be ascertained, it is probable that

¹⁷Pollmann, "Iets over Tekstplaatsing," p. 182. At the time of Pollmann's article (1962), MS 99 was lost. No study of paleographical details of MS 99 had been conducted, thus they are not available. It is not known if MS 99 was ever recovered.

the Nebo manuscript was written for, and used at the Amsterdam Beguinage.

The Nebo manuscript does not contain the complete chant repertoire of the Beguines, but was used in conjunction with another source, namely, the Cantuale iuxta vsum insignis ecclesiae Amstelredamensis of which 800 copies were printed in 1561 by Petrum Phalesium for the city of Amsterdam. Its principal contents are Office antiphons.¹⁸ Originally intended for pupils at a school founded in Amsterdam,¹⁹ the Cantuale also appears to have been used at the Amsterdam Beguinage, perhaps as a result of the scarcity of liturgical books at the time of the Reformation.

Pollmann indicates that the index of the Nebo manuscript, "Aenwijser om te vinden...", contains references to the Cantuale.²⁰ References to the Cantuale are also found in the manuscript itself; for example, the rubric on f. 82r which begins the section containing the Vesper antiphons reads, "Sequentur Antiphonae quae desiderantur in Cantualibus. ad. instituendas vespas secundum usum. Romanum." (There follow antiphons which are lacking in the Cantualibus....); or the rubric on f. 103v which reads, "Sequuntur [sic] Antiphonae

¹⁸The Cantuale is described by Kat, De Geschiedenis der Kerkmuziek, pp. 28-29. See also J.A. Bank, Geschiedenis der Katholieke Kerkmuziek (Amsterdam: A. Bank, 1947), p. 131; facsimile of title page on p. 134. Folios 267r-268v of the Cantuale contain what appear to be two-voice settings in white mensural notation of the following hymns: f. 267r, Puer nobis nascitur; f. 267v-268, Dies est laetitiae in ortu regali; f. 268v, Puer natus in Bethleem. The note-against-note settings appear to be similar in style to the two-voice settings of the Nebo manuscript.

¹⁹Kat, De Geschiedenis der Kerkmuziek, p. 28.

²⁰Pollmann, "Iets over Tekstplaatsing," p. 179.

ex communi sanctorum quae in Cantualibus non exstant." (There follow antiphons for the Common of Saints which are not in the Cantualibus). But the most striking evidence of the close relationship between the Cantuale and the Nebo manuscript is found in a surviving copy of the Cantuale,²¹ one which contains a hand-written appendix consisting of 54 folios. The first 36 folios of this appendix contain antiphons, and this section is identical in every respect, including the order of the antiphons, the rubrics, and perhaps even the hand, to folios 82r to 108r of the Nebo manuscript. The appendix also contains a monophonic setting of Ihesum corde colite (folios 40v-42r) which is identical to the setting on folio 130v to 131v in the Nebo manuscript.²² The relationship of the Cantuale to the Nebo manuscript strengthens the link to the Amsterdam Beguinage, if indeed the Cantuale was used there. Moreover, the connection between these two sources places the date of origin of the Nebo manuscript sometime after 1561, the year the Cantuale was printed.

The exact nature of the relationship among the three sources may perhaps be as follows: the Cantuale was printed in 1561, and

²¹The copy is located in the Toonkunst-Bibliotheek, Amsterdam.

²²See also W.P.H. Jansen, "Een en Ander over een paar Oude Geestelijke Lieder," Tijdschrift der Vereeniging voor Noord-nederlands Muziekgeschiedenis 3 (1888-91), pp. 263-66; see also "Op het Begijnenhof te Amsterdam" by the same writer. Jansen found this setting of Ihesum corde in the Cantuale and later discovered the two-voice setting of Ihesum corde in MS 99. Curiously, the monophonic setting is apparently not in MS 99 or Jansen would have mentioned it. We know however, that both versions are in the Nebo manuscript. It suggests perhaps that the contents of MS 99 are slightly different and complement the contents of the Nebo MS.

MS 99 and the Nebo manuscript were written sometime later, probably as a supplement to the existing chant repertoire, to be used in conjunction with the Cantuale. The relationship between MS 99 and the Nebo manuscript is more difficult to determine. Given the similarity of external and notational features of the manuscripts, one assumes that one is simply a copy of the other. However, slight variances in the two-voice pieces of the two manuscripts, the different order of the two-voice pieces, a few additional pieces in MS 99 not found in the Nebo manuscript, and finally the monophonic setting of Ihesum corde colite found in the Nebo manuscript but not in MS 99, suggests that they were copied from a main source or sources. The manuscripts may perhaps have been copied by the same scribe at different times, or by different scribes at the same time, using the same source or sources in each case. What is certain, however, is that they were both used at the Amsterdam Beguinage probably as a supplement to the existing chant repertoire, each having slightly varying contents to complement one another. Some of the major variances in the two-voice pieces between MS 99 and the Nebo manuscript are given below.²³

²³The difficulty is of course that first-hand consultation of MS 99 was not possible, and the writer has had to rely on diplomatic transcriptions by Jansen. Although there is no reason to doubt the accuracy of his transcriptions, it is impossible to substantiate their accuracy. Of the five variances listed here, numbers 1 and 3 are perhaps the most significant.

VARIANCES BETWEEN THE NEBO MS AND MS 99

Nebo MS

MS 99

1. Ihesum corde colite: end of verse 1

CAR-NE SE VE-LAN-DO

CAR-NE SE VE-LAN-DO

2. In hoc festo: end of first phrase

DO-MI-NUM

DO-MI-NUM

3. In hoc festo: middle of fourth phrase

SA-NAT MUNDUM LANGUI-DUM

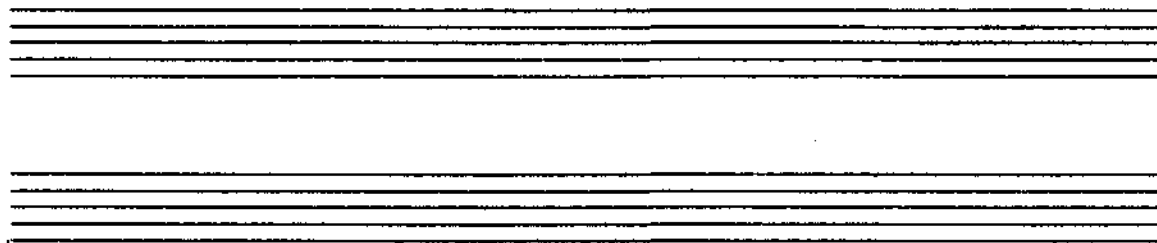
SA-NAT MUNDUM LANGUI-DUM

4. Iesu dulcis memoria: beginning of phrase 4

Handwritten musical notation for the beginning of phrase 4. It consists of two systems, each with a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are 'E. ius dul- cis' and 'E- ius dul- cis'. The notation is in a simple, handwritten style.

5. Ave Maria: O suijuer mæcht: end of phrase 5

Handwritten musical notation for the end of phrase 5. It consists of two systems, each with a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are 'in mu- li- E- ri- BUS' and 'in mu- li- E- ri- BUS'. The notation is in a simple, handwritten style.



CHAPTER II

THE TWO-VOICE MUSIC

Although the main contents of the Nebo manuscript are liturgical chants, there are also a number of two-voice pieces, that may be separated into four main categories as follows:

- 1) Mass Ordinary sections
- 2) Kerstleisen
- 3) Hymns
- 4) Doxologies

TABLE 8

TWO-VOICE MASS ORDINARY SECTIONS OF THE NEBO MS

Folio	Incipit	Type	No. of voices
15v-16	Kyrie Godt is gecomen	Kyrie	2
5v-6	Credo in unum Deum	Credo	2
2r	Sanctus	Sanctus	2
2v-3	Agnus Dei	Agnus	2

Kyrie Godt is gecomen is a Dutch-texted trope of Kyrie V

(Magnae Deus). It is not placed with the other Mass Ordinary sections but is placed in the section of the manuscript containing the kerstleisen. Its placement suggests, perhaps, that it had a dual function: it could be performed as a liturgical Kyrie for the Mass of Nativity, or it could be used as a kerstlied or Nativity carol. Moreover, Kyrie Godt is gecomen is an example of the troping of the Kyrie eleison in the vernacular, a process that results in the creation of geestelijke liederen, a process which is believed to have originated around the middle of the ninth century.¹

TABLE 9
THE KERSTLEISEN OF THE NEBO MS

Folio	Incipit	No. of voices
17v-18	Nu laet ons singen	2
20v-21	In hoc festo blijdelijcke	2
23v-24	Ihesum corde colite	2
30v-31	Laet ons met harten	2
32v-33	Ave Maria: O sui- uer maecht	2

¹Gerardus van der Leeuw, Beknopte Geschiedenis van het Kerklied (Groningen: J.B. Wolters, 1939), pp. 97-112.
August Heinrich Hoffmann von Fallersleben, Geschichte des deutschen Kirchenliedes bis auf Luthers Zeit, 3rd ed. (Hannover: Carl Rümpler, 1861; reprint ed., Hildesheim: Georg Olms Verlagsbuchhandlung, 1965).

The five kerstleisen found in the Nebo manuscript, listed in Table 9, are either in Dutch or a mixture of Dutch and Latin. They are often referred to as leisen, an early form of geestelijke liederen.

Latin was the only language tolerated for liturgical use by the early Church. This excluded the common people from very much participation in the Church service since they could not understand Latin. Participation was limited chiefly to singing the words "kyrie eleison." Moreover, although the words "kyrie eleison" were incomprehensible to many people and as a result had degenerated into such forms as "kyrieleis" or "kyrioleis," they were nevertheless a common utterance and were sung for many occasions. After the middle of the ninth century troping began to take place, and texts in the vernacular were added to the "Kyrie eleison," which itself became a refrain for these verses. All the liederen that had "kyrie eleison" or one of its forms as a refrain were known as leisen. Evidently, the term leisen includes sacred and secular liederen since "kyrie eleison" was sung for many occasions. Moreover, the troping of the "Kyrie eleison" gave impetus to the composition of geestelijke liederen.² Indeed, one scholar sums up the process as follows:

Der blosse Ruf des Kyrie eleison hatte sich also schon längst in einen religiösen Volksgesang verwandelt, der aus einer Reihe von Versen bestand, welche unter sich wieder Strophen bildeten, und diese Strophen pflegten dann meist mit Kyrie eleison zu schliessen oder mit einem ähnlichen

²Hoffmann von Fallersleben, Geschichte des deutschen Kirchenliedes, pp. 3-48. See also Johannes Gerhardus Rijk Acquoy, Kerstliederen en Leisen (Amsterdam: Johannes Müller, 1887), pp. 2-4.

Kehrvers (Refrain).

Daher kam's denn, dass man den Namen beibehielt, während sich schon längst die Sache geändert hatte, während es sogar Lieder ohne einen Kehrvers gab; man nannte nämlich alle geistlichen Lieder, die gesungen werden sollten oder gesungen wurden, Leisen.

Die Benennung leise, und noch mehr die daneben gleichzeitig vorkommende vollere Form kirleise, kirleis ist für die Geschichte der Entwicklung des Kirchenliedes von grosser Bedeutung: sie bestätigt, dass der frühere religiöse Volksgesang der Deutschen nur in dem Kehrverse Kyrie eleison bestand und dass sich mit Verwendung desselben endlich die Dreitheiligkeit des Liedes gestaltete.

Diese Benennung erhielt sich noch in XVI. Jahrhundert und ist auch nie ganz spurlos verschwunden. 3

The point that all "geistliche Lieder" with or without refrain came to be known as "Leisen" indicates that the distinction between leisen and liederen had become blurred. Acquoy's monograph on the

³Hoffmann von Fallersleben, Geschichte des deutschen Kirchenliedes, pp. 45-47:

"The single call of Kyrie eleison had gradually changed into a religious folksong, which consisted of a series of lines, which in turn fashioned stanzas, and these stanzas usually closed with Kyrie eleison or a similar refrain.

Therefore it came about that the name [leis] remained, while the situation had changed, while it even included songs without refrain; all spiritual songs which were sung were called Leisen.

The designation leis, and what is more, the simultaneously appearing fuller form kirleise, kirleis is for the history of the development of Church songs of great significance: it confirms that the early religious folksongs of the Germans consisted only of the refrain Kyrie eleison, and that with the utilization of the same, there appeared finally the Bar form [2 Stollen and an Abgesang] of the songs.

This designation was still valid in the sixteenth century and has not yet entirely disappeared." (Translated by the writer).

Apparently by Versen Hoffmann means individual lines of a stanza that together make up a stanza. Hoffmann's term Dreitheiligkeit is taken to mean the Bar form that became so popular with the Meistersingers. Compare Bäumker's use of the term Versen where he states: "Die Strophen mit 4-8 Versen mögen populär gewesen sein,...": and concerning the term Dreitheiligkeit: "Die dreitheiligen Strophen bestehen aus zwei Absätzen (Stollen) und einem längeren Abgesang." The terms are used by Bäumker in connection with Dutch liederen in "Niederländische geistliche Lieder," p. 161.

origin and form of the leis demonstrates that this was a gradual process, and that eventually a leis became synonymous with kerst-lied, a lied for Nativity.⁴ His research of early liedboeken verifies that a distinction existed, although in time it gradually eroded. Acquoy notes that the titles of the liedboeken indicate that they contain leisen as well as liederen.⁵ Moreover, most of the sources specify that the leisen are for Nativity.⁶ Indeed, the leisen in the Suerlijc boecxken all conform to the general definition of leis, and they are all for Nativity. Of the fourteen leisen in DEPB, six can no longer be classified as such, and in later sources the distinction is lost completely.⁷ The result is that in the last third of the sixteenth century the term Leyssen

⁴Acquoy, Kerstliederen en Leisen, passim.

⁵Ibid. Some of the sources examined by Acquoy are the following:

1) Dit is een suerlijc boecxken in welcke staen scone leysen ende veel scone gheestelike liedekens, printed by Adriaen van Berghen, Antwerp, 1508; sigla Suerlijc boecxken.

2) Een deuoot ende profitelijck boecxken, inhoudende veel ghes-telijcke Liedekens ende Leysenen, printed by Simon Cock, Antwerp, 1539; sigla DEPB.

3) Het Hofken Der geestelycker Liedekens. Waer in men vinden sal veel schoone Leysenen en Godtvruchtighe liedekens, printed by Rutgeert Velpius, Louvain, 1577.

4) Dit is een schoon suyverlijck Boecxken, in den welcken ghy vinden sult veel schoone Leysenen ende Gheestelijcke Liedekens, printed by Cornelis Claesz., Amsterdam, end of 16th century.

5) Leysenboeck der Catholijcken Waerinne vergadert zijn wt verscheyden Boecken, veelderhande Leysenen, Himni ende geestelijcke Liedekens. Louvain, 1605.

6) Het prieel der gheestelicker melodiie, inhoudende veel schoone Leysenen, ende Gheestelijcke Liedekens, Antwerp, 1609.

⁶Acquoy, Kerstliederen en Leisen, p. 9. At the end of the section of leisen in the Suerlijc boecxken it states: "hier eynden veel suerlijke leysen van die gheboorte ons heeren" (here end the leisen concerning the birth of our Lord).

⁷Ibid., p. 24.

(leisen), in Plantijn's Thesaurus theutonicae linguae of 1573, and Kiliaan's Etymologicum teutonicae linguae of 1574, is interpreted to mean a lied for Nativity.⁸ The confusion is perhaps understandable since the most common leisen at that time were for Nativity.

Acquoy's research indicates that the leis is not to be judged by content, but by form. A leis is a strophic form with a recurring section, consisting of either a refrain or lines within each verse. The original refrain "kyrie eleison" had given way to a more extensive refrain or repetition of lines in the vernacular. Generally, the refrain or recurring line has only a loose connection to the story relayed in the verses. Leisen may be of a secular or sacred nature. Secular leisen are usually associated with a specific type of labour, such as the harvest.⁹ Leisen of a sacred nature are often associated with important feast days of the year, such as Christmas, Easter, Ascension, or Pentecost, or they may be in honour of a specific saint. Thus, a leis for Nativity is a kerstleis.

The following are examples of kerstleisen from the Nebo

⁸Ibid., pp. 5-6.

⁹Ibid., p. 5. Acquoy gives an example of a harvest leis that was still sung in French Flanders at the end of the nineteenth century: Keriole, keriole, al in!

't Loaste voer gaot in.
Keriole, keriole, al in!

(Keriole, keriole, all in!
The last feed goes in.
Keriole, keriole, all in!)

Keriole is a corrupt version of kyrie eleison.

manuscript. In hoc festo blijdelijcke is a strophic form with
refrain:¹⁰

In hoc festo blijdelijcke
Quisque laudabit dominum,
Van wiens geboorte gemeenelijcke
Gaudet chorus caelestium.
Magnum nouum gaudium,
Dat hij gheboren wilde weesen,
Qui sanat mundum languidum.
Van alle seeren mach hij ons gheneesen,

In bethleem qui natus est
Van Maria maget plaen,
Per quem quisque saluatus est,
Die met sonden is belaeen.

Laetemur groot ende cleijne
Pro ipsius gloria.
Die engelen singen alghemeijne
Deo in excelsis gloria.
Drie coningen et de patria,
Die quamen van soo vaerre.
Dant illi sacrificia
Gout, wierooock ende myrre.

In bethleem qui natus est...

Iste puer in een crebbe
Sub faeno fuit positus.
Want hij en hadde anders geen bedde,
Rex regum atque dominus.
Cum ipso bos et asinus.
Hij thoonde groot ootmoedicheijden;
Hoc notum fuit pastoribus
Die die schaepkens wachten ander heijden.

In bethleem qui natus est...

Iste puer is gebooren
Ad salutem omnium.
Want wij waren alle verloren
Per primi parentis vitium.

¹⁰The punctuation of all the leisen that follow, except for Nu
zijt wellekome, is taken from Jacobus Johannes Mak, Middeleeuwse
Kerstliederen (Utrecht: Uitgeverij Het Spectrum, 1948). The spelling
is taken from the Nebo manuscript. A translation of these leisen is
given in Appendix III.

Rogemus ergo dominum,
 Dat hij ons niet en wil beswijken
 Post huius vitae terminum;
 Dat hij ons helpt int hemelrijcke.

In bethleem qui natus est...

Leis Laet ons met harten reijne is a strophic form and begins with its refrain:¹¹

Laet ons met harten reijne
 Louen dat soete kindeken cleijne,
 Het brought ons wter weijne.

Ons is een kint gheboren,
 Een sone ghepresenteert.
 Hi coemt die helle storen,
 Als mensche ghefigureert.
 Hi wil ons al ghemeyne
 Verlossen wter pijn
 Mit sinen bloede alleyne.

Laet ons met harten reijne...

Des moghen wi wel eeren
 Die maghet die hem droech,
 Den groten heer der heeren
 Die haer niet en verwoech.
 Weest vrolick groot ende cleyne,
 Dit soete kindekijn
 Vrijt ons van alle pijnen.

Laet ons met harten reijne...

Nu laet ons singen contains lines within the verse that are repeated. Two verses are given here:

Nu laet ons singen, het is tijt.

¹¹Only the refrain is present in the Nebo manuscript. The two verses given here are taken from the Suerlijc boecxken. A facsimile edition with introduction of the Suerlijc boecxken is given by J.J. Mak, Dit is een Suerlijc Boecxken (Amsterdam: Wereld-Bibliotheek, 1957); Laet ons met harten reijne is no. III on p. 9.

Est puer natus hodie,
 Die ons allen heeft verblijt.
 Pro cunctorum crimine
 Hodie, hodie natus est rex gloriae.

Die sone was van hemelrijck.
 Est puer natus hodie,
 Is geworden ons ghelijck.
 Pro cunctorum crimine
 Hodie, hodie natus est rex gloriae.

Although the kerstleis Nu zijt wellekome is not in the Nebo manuscript, the writer includes it as an example of a very old kerstleis, still sung in the Netherlands today. Its origin goes back to the eleventh century, and it bears the old refrain "kyrie-leis." Its earliest source is German. Bäumker writes about a fragment of the leis found in an Evangeliarium of Kaiser Otto III (980-1002).¹² It is not known when the leis came to the Netherlands, although Jansen believes it to have been at least ca. 1600 and perhaps earlier. The leis is in a small manuscript that was owned by Jansen at the time of his writing.¹³ Several versions of the leis exist in German and Dutch. A modern Dutch version is given here:¹⁴

Nu zijt wellekome Jesu, lieve Heer,
 Gij komt van alzo hoge, van alzo veer.

¹²Bäumker, "Niederländische geistliche Lieder," pp. 157-58.

¹³W.P.H. Jansen, "Een en Ander over een paar Oude Geestelijke Lieder," Tijdschrift der Vereeniging voor Noord-nederlands Muziek-geschiedenis 3 (1888-91): 250-66. The manuscript consists of only a few folios. It contains two versions of the leis, both of which are reproduced in facsimile in this article.

¹⁴Liedboek voor de Kerken ('s Gravenhage: Boekencentrum, 1973), no. 145, p. 218.

Nu zijt wellekome van de hoge hemel neer.
 Hier al op dit aardrijk zijt Gij gezien nooit meer.
 Kyrieleis.

Herders op den velde hoorden een nieuw lied,
 dat Jezus was geboren, zij wisten 't niet.
 'Gaet aan gene straten en gij zult Hem vinden klaar.
 Bethlem is de stede, daar is't geschied voorwaar.'
 Kyrieleis.

Wijzen uit het Oosten, uit zo verren land,
 zij zochten onzen Here met offerand.
 Ze offerden ootmoediglijk mirr', wierook ende goud
 te eren van dat kinde, dat alle ding behoudt.
 Kyrieleis.

The function of kerstleisen has sometimes been a point of contention among scholars. Were they intended for private use or were they sung in Church? Certainly they found a place in the home; indeed, many of the printed liedboeken were intended for that purpose. There is evidence that they were also sung in Church. According to a source contemporary to the Nebo manuscript, a crib would be set on the altar with a likeness of the Christ-child in it. During the Mass, the priest would rock the crib and sing "Eia, eia, eia." The children would rock the cribs which they brought, and sing with the priest, accompanied by the organ.¹⁵ Moreover, it is apparent from an analysis of the contents of the Nebo manu-

¹⁵ Acquoy, Kerstliederen en Leisen, p. 27. Acquoy cites the account of Walich Syvaerts, Roomsche mysterien (Amsterdam: 1604), from the preface, folio A 2v-A 3r. There is apparently an earlier edition from 1578; see Mak, Middeleeuwse Kerstliederen, p. XXIX, note 16. The account is as follows:

"Sy weten hoemen op kersdach een wieghsken met een Beeldeken daer inne, nae een cleyn kindeken ligghende in de luyers gefatoneert, opt hooch Autaer plachten te setten: ende dat d'Ouders hare kinderen met een wieghsken ende schelle in de kercke leyden: ende als de Priester onder de Misse het kindeken opt Autaer staende begoste te wieghen ende te singhen Eia, Eia, Eia, etc. zoo vinghen de kinderen voort mede aen elck zijne

script that it is a liturgical manuscript organized into sections, each section containing a specific type of liturgical chant. The inclusion of kerstleisen in this manuscript suggests that they were considered as para-liturgical items to be sung in Church.¹⁶

The mixture of Dutch and Latin in the leisen originated with the technique of glossing whereby the Latin is interpolated with a text in the vernacular, an old technique aimed at interpreting and explaining the Latin. In the beginning of the eleventh century it was used in proses at St. Gall to elucidate Latin writings, and it was considered an indispensable tool for the education of students who did not have command of Latin. In the thirteenth century the technique was used by wandering clerics and Goliards to make a farce of hymns or any poetry of a religious nature. A well-known example is the Carmina Burana. The technique also had its serious side, resulting in mixed language leisen (and

kindeken te wieghen ende Eia te singhen, maeckende daer benevens een groot gheluyt ende gheclanck met haere schellen, dat de gheheele kercke daer van vervult was: waer onder de Orghel op eene sonderlinghe wyse was spelende, die het spel hielp vercierren."

Acquoy states that the "Eia, eia, eia" is probably in reference to the mixed language leis Magnum nomen domini Emanuel, found in two Dutch manuscript sources: Wien, Oesterreichische Nationalbibliothek, Cod. (series nova) 12875 (olim Fideikommissbibliothek, Cod. 7970) A-Wn12875, f. 24v (Amsterdam, ca. 1480); and Berl B, f. 31r (Utrecht, ca. 1500). Bäumker gives a diplomatic transcription of this leis from both sources in "Niederländische geistliche Lieder," pp. 194-97.

¹⁶See also Kat, De Geschiedenis der Kerkmuziek, pp. 142-45; Mak, Middeleeuwse Kerstliederen, pp. XX-XXIII. Of course, not only kerstleisen, but also kerstliederen or Nativity carols, were sung in Church.

liederen) as we find them in the Nebo manuscript.¹⁷ A well-known example of a mixed language lied is In dulci iubilo, which dates from fourteenth century Germany. There is also a Dutch version as follows:¹⁸

In dulci iubilo
singhet ende weset vro;
Al onse hertenwonne
leit in presipio,
dat lichtet als die sonne
in matris gremio.
Ergo merito,
des sullen alle herten sweven in gaudio.

Indeed, one scholar notes that the tendency to mixed languages is inherent in the leis, because the vernacular is used with the refrain "kyrie eleison."¹⁹

TABLE 10
HYMNS OF THE NEBO MS

Folio	Incipit	No. of voices
8v-9	Ave verum/Adoro te	2
11v-12	O salutaris hostia	3

¹⁷An important monograph on mixed language liederen, one consulted for this study, is Hoffmann von Fallersleben's In Dulci Iubilo, Nun Singet und Seid Froh, Anhang to Geschichte des deutschen Kirchenliedes, 3rd ed. (Hannover: C. Rümpler, 1861; reprint ed., Hildesheim: Georg Olms Verlagsbuchhandlung, 1965). See also van der Leeuw, Beknopte Geschiedenis, pp. 112-121.

¹⁸van der Leeuw, Beknopte Geschiedenis, p. 113.

¹⁹Ibid., p. 112.

TABLE 10-Continued

Folio	Incipit	No. of voices
15r	Ave maris stella	2
26v-27	Iesu dulcis memoria	2
28v-29	Enixa est puerpera	2
29v-30	Iubilemus singuli	2
30v-31	Iesus natus de virgine	2
31v-32	Venit quem pater miserat	2

The two-voice hymns in the Nebo manuscript form a part of a core repertoire found frequently in Dutch manuscript sources and in the appendices of seventeenth century Dutch Graduale editions.²⁰ They are referred to as cantiones sacrae with further subheadings denoting a particular liturgical function.²¹ The first two hymns listed in Table 10, Ave verum/Adoro te and O salutaris hostia, are hymns for the Blessed Sacrament, as indicated by the rubric on folio

²⁰Valkestijn, "Organa-handschriften," 90 (Apr. 1966), pp. 223-26. See the list on p. 224. Seven hymns appearing consistently at the end of Graduale editions are: Ecce panis angelorum, Iesu dulcis memoria, O salutaris hostia, Dies est laetitiae in ortu regali, Panis angelicus, Puer nobis nascitur, Sacris solemniis. Ten hymns found in the appendices of Graduale editions are: Ave verum, Iesu dulcis memoria, Iesu mi bone sentiam, Iesu redemptor omnium, Adoro te, O hostia vere digna, O quam amabilis, Panis angelicus, Rex clementissime, O vere digna hostia, Benedicamus omnes.

²¹Ibid., 86 (Apr. 1965), p. 82; 90 (Apr. 1966), p. 219 and 223-26.

8v: "sub Eleuatione sacre Hostia". These are commonly referred to as elevatie stukjes (elevation pieces), since they were sung at the elevation of the Host.²² Ave verum/Adoro te is a sequence and hymn sung in alternating phrases with a refrain appended to the hymn. The alternation of the phrases is as follows (S = sequence; H = hymn; R = refrain):

- S Ave verum corpus natum
De Maria virgine
Vere passum ymmolatum
In cruce pro homine
- H Adoro te deuote
Latens deitas
Que sup his figuris
Vere latitas
Tibi secor meum
Totum subijcit
Quia te contemplans
Totum deficit
- R Aue Iesu pastor fidelium
Aduage fidem omnium
In te credentium
- S Cuius latus perforatum
Vere fluxit sanguine
Esto nobis pregustatem
Mortis in examine
- H In cruce latebat
Sola deitas
Sed hic latet simul
Et humanitas
Ambo tamen credens
Atque confitens
Peto quod petuit
Latro poenitens
- R Aue Iesu
- S O clemens, O pie

²²Kat, De Geschiedenis der Kerkmuziek, p. 120-21.

H Iesu quem velatum
 Nunc aspicio
 Quando fiet istud
 Quod iam sitio
 Ut te reuelata
 Ceruens facie
 Visu sim beatus
 Tuae gloriae

R Ave Iesu

S O dulcis fili Mariae

The sequence is in Gothic notation and the hymn in white notation.

The exact function of the hymn Ave maris stella in the Nebo manuscript is not known. Its location at the end of the Mass Propers for St. Ursula suggests perhaps that it was sung for that occasion. The hymn Iesu dulcis memoria is ascribed to the Feast of the Holy Name of Jesus (August 7). The hymns Enixa est puerpera and Iubilemus singuli are commonly referred to as cantiones natalitae. Enixa est puerpera, given in the Nebo manuscript as an independent hymn, is actually a part of the hymn A solis ortus cardine beginning with the fifth verse. The hymn Iesus natus de virgine is for Easter, and the hymn Venit quem Pater miserat is for Pentecost.

The remainder of the two-voice music are settings of the doxology Gloria Patri. There is one setting for each of the eight Psalm Tones and an incomplete setting for the tonus peregrinus. They are all written in Gothic notation.

Organal Technique in the Two-voice Music

The existence of organum in the Nebo manuscript is not an isolated phenomenon. Although organum gave way to more elaborate polyphonic styles, the organal tradition continued and was widespread

in the Netherlands.²² The Nebo manuscript is one link in this organal tradition. We have mentioned that the hymns form part of a core repertoire found frequently in Dutch manuscripts and Graduale editions. Indeed, the same is true of the Mass Ordinary sections; the settings of Kyrie V (Magnae Deus), Credo IV with the incipit of Credo V, and Sanctus and Agnus Dei IV, reappear in Dutch Graduale editions.²³

The organal style in the Nebo manuscript has elements in common as well as distinctly different from primitive organum. The note-against-note movement, a mixture of contrary and parallel motion and voice-crossing, elements that are typical of earlier organum, are maintained in the Nebo manuscript. However, the organal style in the Nebo manuscript had evolved so that mainly consonant intervals are used, i.e. unison, third, fifth, sixth, and octave; the fourth is used sparingly.²⁴ The organum is quite free of dissonance. More-

²²Valkestijn, "Organa-handschriften." This series of articles deals extensively with manuscript and printed sources originating in the Netherlands containing organum. We must also mention Geering's study that examines organal sources from areas of Germany, Austria, and Switzerland. We know from his study that organum was not confined to the Netherlands, but was practised in other areas of Europe as well. Geering, Die Organa und mehrstimmigen Conductus.

²³Valkestijn, "Organa-handschriften," 90 (April 1966), pp. 219-220.

²⁴From the theoretical standpoint, we may consider three organum treatises and one organum source as our point of departure. The treatises are John of Afflighem's De musica cum tonario (ca. 1100); the anonymous Ad organum faciendum (ca. 1100); and the anonymous Montpellier organum treatise, Faculté de médecine H 384, f. 122-123 (early twelfth century). In general, all three treatises allow contrary and parallel motion, voice-crossing, and recognize all of the intervals that are used in the Nebo manuscript. In the organal source, Chartres 109 (F-CHR 109) from the late eleventh century, there is note-against-note movement in predominantly contrary motion with the intervallic range expanding to the octave.

over, in the setting of some of the hymns there is an absence of voice-crossing. This is perhaps a symptom of the trend in mid-eighteenth century hymn settings where there is a harmonically functional added voice. In these settings parts no longer cross, and there is a tendency toward dominant-tonic root movement in the lower voice.²⁵

The two-voice pieces will be examined according to the categories set out at the beginning of this chapter. All the two-voice settings are note-against-note. Voice-crossing and contrary motion are common, although parallel motion, especially in thirds and sixths, is also frequent. Dissonant intervals, such as seconds and sevenths, are very rare; the fourth is used sparingly. Thus, the unison, third, fifth, sixth, and octave are the prevalent intervals. The individual voice ranges generally do not exceed the octave and usually lie in the same tonal range.

Mass Ordinary Sections

The settings of the Mass Ordinary sections are all note-against-note, predominantly in contrary motion. Parallel motion is mainly in thirds and sixths, although parallel fifths also occur. The voices of the Kyrie trope Kyrie Godt is gecomen, the Credo, and the Sanctus are all notated in the same clef and occupy the same tonal range. Voice-crossing is typical of these settings. The accepted intervals are the unison, third, fifth, sixth, and octave; the fourth is used sparingly in the Credo, and appears once in the Sanctus.

²⁵Valkestijn, "Organa-handschriften," 90 (June 1966), pp. 288-93.

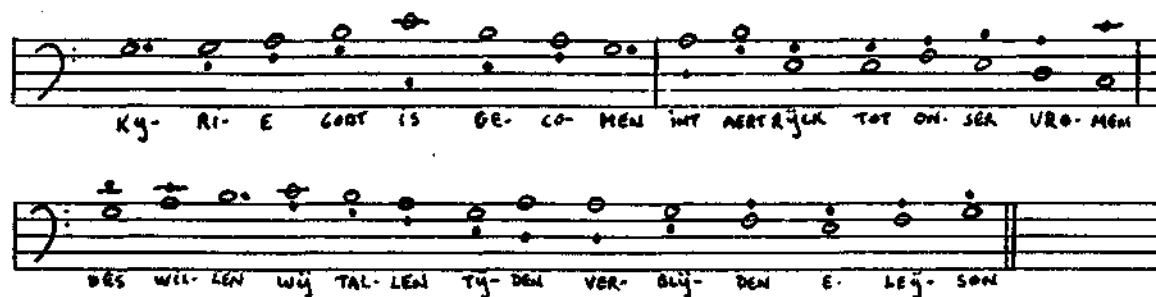
Initial and final intervals are always perfect consonances.

Internal phrases may begin and/or end on an imperfect consonance.

Typical cadential approaches are 5-3-1, 5-8, or 6-8. Example 1, which shows the first invocation of the Kyrie trope, demonstrates the organal technique.

EXAMPLE 1. Kyrie Godt is gecomen, first invocation.

○ = chant



The setting of the Agnus Dei varies from the other Mass Ordinary settings. The chant lies completely below the organal voice, resulting in larger intervals and the absence of voice-crossing.²⁶ The voices are notated in different clefs: tenor clef for the chant and alto clef for the organal voice. Other aspects remain the same; the setting is note-against-note in a mixture of contrary and parallel motion. The intervals are all consonant, i.e. third (or tenth), fifth, sixth, and octave. Initial and final intervals are always perfect consonances. Internal phrases may use

²⁶Valkestijn, "Organa-handschriften," 90 (April 1966), p. 222. This is also common in several Agnus settings examined by Valkestijn and seems to be characteristic of Agnus settings.

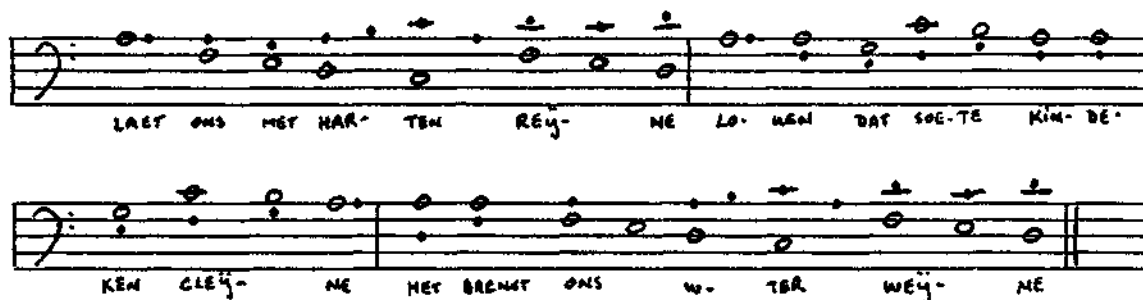
imperfect consonances to begin or end a phrase. A common cadential approach is 6-8.

The Kerstleisen

The settings of the kerstleisen are similar to the Mass Ordinary settings: note-against-note in a mixture of contrary and parallel motion. Parallel motion is in thirds and sixths. Voice-crossing is not as common, and the organal voice tends to stay below the melody. The same consonant intervals used in the Mass Ordinary settings are used in the kerstleisen. The fourth is used sparingly and it is found only in Ihesum corde colite. Initial and final intervals are always perfect consonances. Internal phrases may begin and/or end on an imperfect consonance. Typical cadential approaches are 5-3-1 or 6-8.

EXAMPLE 2. Setting of the refrain Laet ons met harten reijne.

○ = melody



The Hymns

Most of the hymns are in the same organal style as the Mass Ordinary sections and the kerstleisen. They are note-against-note

in a mixture of contrary and parallel motion. They use the same consonant intervals and cadential formulas. Some of the hymns show limited voice-crossing and disjunct motion in the added voice as for example, in Adoro te devote and Enixa est puerpera. Valkestijn notes that in later two-voice settings of hymns voice-crossing is entirely absent, and the motion in the added voice is disjunct. Perhaps the hymn settings of the Nebo manuscript exhibiting these characteristics are symptomatic of the evolution towards a harmonically functional added voice, a characteristic present in the mid-eighteenth century hymn settings described by Valkestijn.²⁷

EXAMPLE 3. Second phrase of Adoro te and first phrase of Enixa est puerpera.

○ = melody



The Doxologies

Since the setting of the Gloria Patri is in Gregorian recitative style, the melodic range is very narrow, resulting in less contrary motion and variation in intervals. Practically the only intervals used are the third, fifth, and octave; the unison,

²⁷Valkestijn, "Organa-handschriften," 90 (June 1966), pp. 288-93.

fourth, and sixth are rarely used. There is no voice-crossing, and the organal voice lies completely below the chant. Initial and final intervals are perfect consonances. An internal phrase may begin and/or end on an imperfect consonance.

The organal style of the Nebo manuscript is representative of the style found in many contemporary sources. It has elements in common with primitive organum, but there has also been a certain amount of development, reflected perhaps in the expanded range of intervals and the almost complete absence of dissonance. Some of the hymns show a tendency toward disjunct motion in the added voice, which perhaps foreshadows the harmonically functional added voice that Valkestijn discovers in mid-eighteenth century hymn settings in Dutch Graduale editions.

CHAPTER III

NOTATION OF THE TWO-VOICE MUSIC

Three types of notation are employed in the Nebo manuscript: Gothic notation, black square notation, also referred to as cantus fractus, and white notation. Kurt von Fischer, in an article where he attempts to trace the origin of the Kantionalsatz, comments on the notation: "The mixed notation of this [Nebo] manuscript suffices to suggest the simultaneous presence of old and new styles [of organum] even without examining the prevailing compositional techniques that confirm the impression."¹ His premise is that developments in organum lead to the Kantionalsatz, a four-part note-against-note syllabic setting of sacred songs with the melody in the highest voice or tenor.² However, the mixed notation of the Nebo manuscript does not "suggest the simultaneous presence of old and new styles," but rather a method of performance. An analysis of all the intervals that are used in the two-voice settings, shows that there is a tendency to use only consonant intervals, such as unisons, thirds, fifths, sixths, and octaves. Moreover, the majority of the pieces exhibit a mixture of contrary and parallel motion in thirds and sixths, as well as voice-crossing. As a result, the general organal style shows

¹Von Fischer, "Organal and Chordal Style in Renaissance Sacred Music," p. 177.

²Ibid., p. 173, fn. 2.

more uniformity among the pieces than a juxtaposition of old and new organal elements.³ If one considers the traditional method of performance of liturgical chants, geestelijke liederen (including leisen), and hymns, the reason for the mixed notation becomes clear.

All the Gregorian chants in the Nebo manuscript are in Gothic notation. In the thirteenth century Gregorian chant was usually known as cantus planus.⁴ The rhythm of the chants was lost and they were sung in uniform note values. Therefore, the two-voice Kyrie trope Kyrie Godt is gecomen, the Sanctus, Agnus Dei, and Doxologies, which are all in Gothic notation, were sung in uniform note values. Credos were sung in a measured rhythm, hence the black square notation or cantus fractus.⁵ Geestelijke liederen (including leisen), and hymns were never sung in uniform note values; they are in white notation and rhythmically unequivocal.⁶ Moreover, the reason for the mixed notation of Ave verum/Adoro te is now clear: the liturgical chant, the sequence Ave verum, is in Gothic notation while the hymn Adoro te is in white notation.⁷

³See the discussion of the organal style in Chapter II, Organal Technique in the Two-voice Music.

⁴Harvard Dictionary of Music, 2nd ed., s.v. "Cantus planus." J.A. Bank, Geschiedenis der Katholieke Kerkmuziek (Amsterdam: A. Bank, 1947), p. 122. According to Bank the term cantus planus was not used until the fourteenth century.

⁵Bank, Geschiedenis der Katholieke Kerkmuziek, p. 122.

⁶Eliseus Bruning, De Middelnederlandse Lieder van het onlangs ontdekte Handschrift van Tongeren (omstreeks 1480) (Antwerp: N.V. Standaard Boekhandel, 1955), pp. 5-6. J. Pollmann, Ons Eigen Volkslied (Amsterdam: H.J. Paris, 1936), pp. 21-34.

⁷In older Dutch manuscripts, liederen and hymns may appear in neumatic notation, but even here attempts are made to indicate the

In general, Gothic notation had become quite unrefined by the seventeenth century. Traditional note groups were broken apart and replaced by single notes or two-note groups. Finer nuances, such as the quilisma, had disappeared. One scholar attributes this decline to a lack of understanding of the old note groups, and points to the connection between the unrefined notation and the general corruption of plainchant in the sixteenth and seventeenth centuries.⁸

Kyrie Godt is gecomen is in Gothic notation. The notation is clear and presents no difficulties in transcription. The text-setting is syllabic. Single notes are the punctum and virga; the two-note groups are the podatus and clivis. The notation of the Christe is of interest; the punctum is divided into half its value to accommodate extra syllables in the text. It is indicated in the manuscript by a short diagonal upstroke at approximately a 45 degree angle, extending from the right side of the punctum. Example 1 shows the divided punctum as it occurs in Christe III and how it appears in modern notation.

rhythm. Such is the case in Wien, Oesterreichische Nationalbibliothek, Cod. (series nova) 12875 (olim Fideikommissbibliothek, Cod. 7970) A-Wn 12875 and Berl B, although the vertical lines over the punctum indicating the rhythm may have been a later addition. For a discussion, see E. Bruning, M. Veldhuyzen, and H. Wagenaar-Nolthenius, Het Geestelijk Lied van Noordnederland in de Vijftiende Eeuw, Monumenta Musica Neerlandica, Vol. 7 (Amsterdam: Vereniging voor Nederlandse Muziekgeschiedenis, 1963), pp. XXVIII-XXX.

⁸Kat, De Geschiedenis der Kerkmuziek, pp. 66-67.

EXAMPLE 1. Divided punctum in Christe III, f. 16v-17r.

CHRIS-TE ON-SE BROE-DE-ER EN-DE BE-HOE-DE-ER EN BE-GEEFT

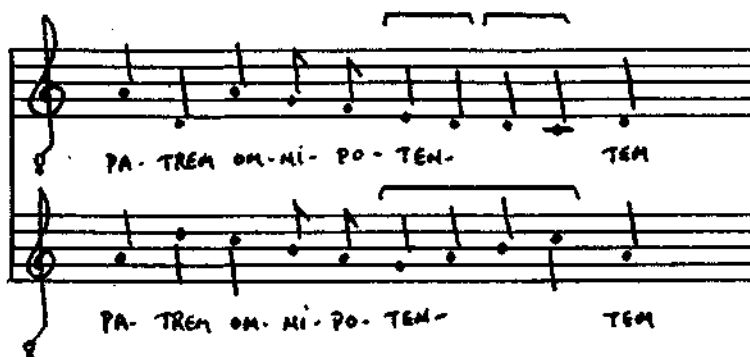
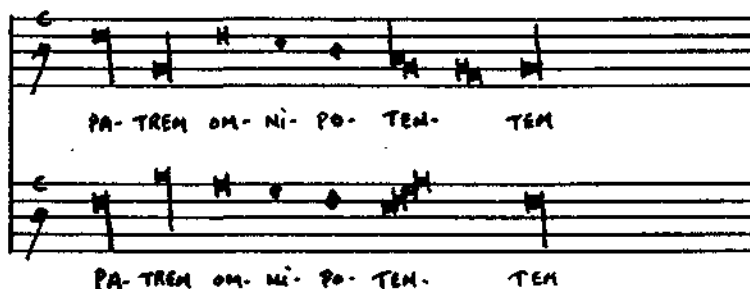
CHRIS-TE ON-SE BROE-DE-ER EN-DE BE-HOE-DE-ER EN BE-GEEFT

The two-voice Credo on f. 5v-6, is in black square notation, or cantus fractus.⁹ Cantus fractus is a melody in metrical rhythm that results from long note values broken into smaller parts. The virga and punctum are the single note values, and the diamond-shaped note is half the value of the virga and punctum. Example 2 is a short diplomatic copy of the Credo and a transcription in modern notation.

The kerstleisen and hymns are in white notation. Rhythmic interpretation of geestelijke liederen (and leisen) has presented problems because manuscripts and early printed sources, such as

⁹ Johannes Wolf, Handbuch der Notationskunde, Vol. 1 (Leipzig: Breitkopf & Härtel, 1913-19), pp. 151-54. Kat, De Geschiedenis der Kerkmuziek, pp. 70-73.

EXAMPLE 2. Cantus fractus in the Credo, f. 5v-6r.

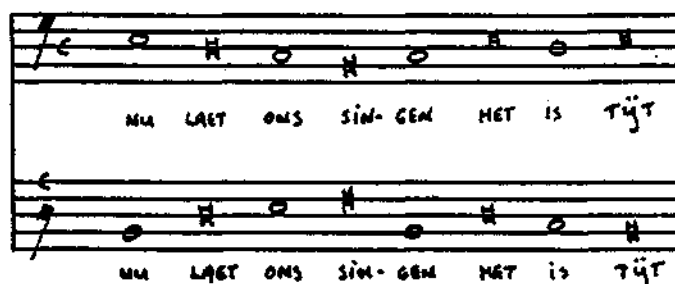


Berl B and DEPB, generally do not indicate the rhythm of liederen. The notation of the kerstleisen in the Nebo manuscript indicates quite precisely the rhythm, which may be of value in deciphering the rhythm of older sources. Presumably, the scribe would not make radical changes in the rhythm of the liederen, but notate them in the manner in which they were traditionally performed. Moreover, it confirms the impression of musicologists that liederen were sung in a measured rhythm, and not in equal note values as is sometimes advocated.

The white notation is not white mensural notation, but resembles our modern notation. The most common notes used are the breve and semibreve, and to a lesser degree the minima and semiminima. As a rule, time signatures are not used, but in a few cases a "C" or "3"

is given to indicate common or triple meter. The relationship of smaller note values is usually half that of the larger values, for example, one C = two O O ; one O = two d d .

EXAMPLE 3. Two excerpts showing the white notation: Nu laet ons singen, f. 17v-18r; Ihesum corde colite, f. 23v-24r.



Text-setting in the Kerstleisen

The text-setting of the kerstleisen is syllabic. In some cases there may be an irregular number of syllables in corresponding lines of each verse, as in the kerstleis Nu laet ons singen. The first line of verse 1, 3, and 5 are given as an example:

1. Nu laet ons sin- gen het is tijt
 3. Die en- ge- len Godts van he- mel- rijck
 5. Die har-der-kens op die vel- de la-gen

The first line of verses 1, 3, and 5 have eight, nine, and ten syllables: however, the number of accented syllables is the same for each line. The problem confronting musicologists, especially in sources where there are no rhythmic indications, is to fit the text to music. Text-setting is closely allied with melodic and rhythmic structure in liederen. In the Germanic languages, there is a well developed sense of word-accent that determines the rhythm of liederen. A good melody follows the word-accent. Dutch liederen follow the Germanic principle of word-accent. In the simplest liederen each line of text may have an unvarying number of stressed syllables and a varying number of unstressed syllables. Moreover, many simple liederen have four stressed syllables per line of text.¹⁰ Text-setting in the Nebo manuscript is simplified because of the rhythmically unequivocal notation.

To accommodate the syllables of the text, one solution is to divide or lengthen note values.¹¹ One example is the setting of the kerstleis Nu laet ons singen. There are four accented syllables per line of text, and a varying number of unaccented syllables (as shown in the example above). The first line of the verses appears

¹⁰Bruning, Veldhuyzen, and Wagenaar-Nolthenius, Het Geestelijk Lied van Noordnederland, p. XXX.

¹¹Pollmann, Ons Eigen Volkslied, pp. 22-26.

as follows in the Nebo manuscript:¹²

EXAMPLE 4. Text-setting in Nu laet ons singen.



Line three of the third verse in the same kerstleis is an instance where word and melodic accent do not coincide, resulting in rather awkward text declamation (Example 5, f. 18v-19). The accent falls on "son-gén" but should occur on "són-gen."¹³

Another example of text-setting is taken from the kerstleis In hoc festo blijdelijcke, f. 20v-21.¹⁴ Example 6 shows the last

¹²The example is cited in Pollmann, "Iets over Tekst-plaatsing," p. 180.

¹³Ibid., p. 181.

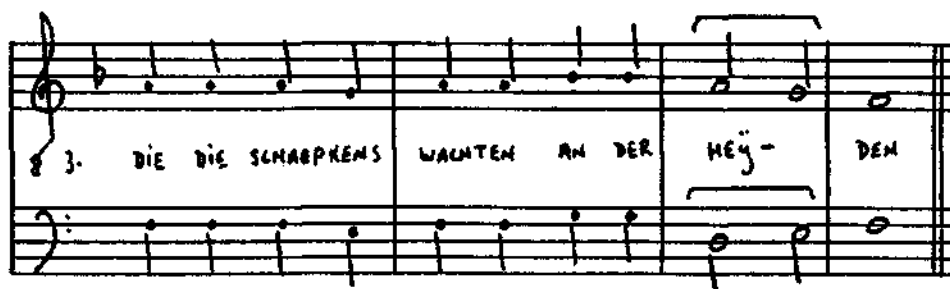
¹⁴Ibid., p. 181.

EXAMPLE 5.



phrase from verse 1, 3, and 4. The upbeat is left out in verse 3 because there is no syllable.¹⁵ In the fourth verse, on the word "hemelrijcke," the notes are lengthened to accommodate the text. In the last phrase of the refrain the same musical phrase appears in long notes. The ligature in this phrase is divided to accommodate the extra syllable.

¹⁵ Apparently, the scribe was confused when he added the lower voice. After the two c's, the pattern of notes in the lower voice in verse 3 is identical to the lower voices of verse 1 and 4, except for the repetition of f and g. The mistake is easily corrected by eliminating the two c's and shifting the rest two beats forwards as follows:



EXAMPLE 6. Text-setting in In hoc festo blijdelijcke.

1. VAN AL-LE SEE-REN MAEK HIJ ONS GHE-NEE-SEN

3. DIE DIE SCHAEPKENS WACHTEN AN DER HEY-DEN

4. DAT HIJ ONS HELPT INT HE-MEL-RY-GHE

REFRAIN
DIE MET SON-DEN IS BE-LAEN

CONCLUSION

The Nebo manuscript is a supplement to the liturgical chant repertoire of the Beguines, to be used in conjunction with the Cantuale ivxta vsvm insignis ecclesiae Amstelredamensis, printed in 1561. References in the Nebo manuscript to the Cantuale verify this conclusion. Moreover, we may also conclude that the place and date of the origin of the Nebo manuscript is Amsterdam, sometime after 1561. The close relationship between the Nebo manuscript and MS 99, a manuscript that was certainly used at the Amsterdam Beguinage, supports our conclusion.

It is significant that kerstleisen are included in this liturgical manuscript. It suggests that they were considered as para-liturgical items, and were sung in the Church as well as the home.

Finally, the Nebo manuscript is a link to the organum tradition practised in the Netherlands. The hymns and the Mass Ordinary sections form a core repertoire found in other sources, including the later Graduale editions.

APPENDIX I

INVENTORY, CONCORDANCES, AND SOURCES

The inventory lists and classifies all the two-voice pieces in the Nebo manuscript. Concordances are not given for all the two-voice pieces,¹ but only for the kerstleisen. Moreover, the musical concordances are monophonic (except for those in MS 99). The melodies in the sources may or may not be the same; it is not unusual to find more than one melody for the same text or vice versa.² Textual concordances are also of significance: they show that the kerstleisen in the Nebo manuscript are relatively old and were handed down from generation to generation.

The sources consulted for concordances were limited to four, all from the first half of the sixteenth century (with the exception of MS 99), thus predating the Nebo manuscript. It was impossible to consult the numerous printed editions of liedboeken that came to light in the seventeenth century. Most of the liedboeken are not well-known and difficult to obtain in North America. Moreover,

¹With the exception of those found in MS 99. Nearly all the two-voice music contained in MS 99 is also found in the Nebo manuscript. It is possible, given the similarity of the two manuscripts, that the two-voice Mass Ordinary sections and Doxologies are also included in MS 99.

²Bäumker, "Niederländische geistliche Lieder." For example, no. 4, pp. 172-74; no. 9, pp. 182-84; no. 13, pp. 188-91; no. 19, pp. 202-203 etc.

many are products of the Contra-Reformation and betray foreign influences in text and music: texts were influenced by the popularity of Arcadian poetry and its idyllic settings, and many melodies were borrowed from German, French, English, and Italian sources.³ Since the sources used for concordances stem from the first half of the sixteenth century, they are relatively free from foreign influences.

The sources that were consulted are listed below with a short description and bibliography of each source.

SOURCE	SIGLA
Berlin-Tübingen, Staatsbibliothek, Stiftung Preussischer Kulturbesitz (olim Preuss. Staatsbibl.) Ms. germ. 8 ^o 190 D-B-T190.	<u>Berl B</u>
MS 99. A paper MS bound with two printed sources; originally kept in the library of the Amsterdam Beguinage.	MS 99
<u>Dit is een suuerlijc boecxken in welcke staen scone leysen ende veel scone gheestelike liedekens. Noch een liedeken</u>	<u>Suuerlijc boecxken</u>

³Josephus Pollmann, Ons Eigen Volkslied (Amsterdam: H.J. Paris, 1936); especially the section entitled "Het Verval," pp. 49-161. Pollmann describes the factors that led to the eventual decline of the liederen, including the influence of Arcadian poetry. He draws attention to the increasing amount of foreign melodies that appear in editions of liedboeken, covering a period of a century, from 1575 to about 1680. For example, Pollmann discovered that of the 76 liederen melodies in Adrianus Valerius' Neder-landtsche gedenck-clanck of 1626, only 8 are Dutch melodies; the remainder are of foreign origin (pp. 112-13). Concerning liedboeken of the Contra-Reformation see Karel Porteman and Gilbert Huybens, "Het Zuidnederlands Geestelijk Lied in de 17e Eeuw," Revue Belge de Musicologie 32-33 (1978-79): 121-42. See also Kat, De Geschiedenis der Kerkmuziek, Chapter XV, "Het Kerklied," pp. 142-60.

SOURCE

SIGLA

van deuocien ghemaect bi
broeder Dirck van Munster.
Gheprent Tantwerpen aen di
marct. Bi mi Adriaen van
berghen anno XVCVIII [1508].

Een deuoot ende Profitelyck
Boecxken, inhoudende veel
ghestelijcke Liedekens ende
Leysenen, diemen tot deser tijt
toe heeft connen gheuinden in
prente oft in gheschrifte.
Gheprent in die triumphelike
coopstadt van Antwerpen, op
die Lombaerden veste, tegen die
gulden hant over. By mi Symon
Cock. Met K. Priuilegie [1539].

DEPB

Berl B is a parchment manuscript measuring 15.1 by 10.5 centimetres, consisting of 184 numbered folios, preceded by two unnumbered folios. It contains 85 Latin hymns and 106 geestelijke liederen. The manuscript originates from Utrecht from about 1500. Johannes Knuttel described, dated, and established the provenance of the manuscript. The manuscript had belonged to August Heinrich Hoffmann von Fallersleben, who published the texts of many of the liederen in Niederländische geistliche Lieder (1854). The melodies of the liederen were published by Bäumker in 1888. A recent study was published in 1963 by Eliseus Bruning, M. Veldhuyzen, and H. Wagenaar-Nolthenius. All the liederen that appear in the manuscript with their melodies are published. Those liederen in the manuscript for which only a rubric is given indicating the melody, are not published; their texts may be found in Niederländische geistliche Lieder by Hoffmann von Fallersleben.

Bäumker, Wilhelm. "Niederländische geistliche Lieder nebst ihren

Singweisen aus Handschriften des XV. Jahrhunderts." Vierteljahrschrift für Musikwissenschaft 4 (1888): 153-254; 287-350.

The sections from pp. 249-54 and 287-321 contain the melodies of Berl B.

Bruning, Eliseus, Veldhuyzen, M., and Wagenaar-Nolthenius H. Het Geestelijk Lied van Noordnederland in de Vijftiende Eeuw. Monumenta Musica Neerlandica, Vol. VII. Amsterdam: Vereniging voor Nederlandse Muziekgeschiedenis, 1963.

Hoffmann von Fallersleben, August Heinrich. Niederländische geistliche Lieder des XV. Jahrhunderts. Horae Belgicae, Part 10. Hannover: Carl Rümpler, 1854.

Husmann, Heinrich. "Die mittelniederländischen Lieder der Berliner Handschrift Germ. 8° 190." International Gesellschaft für Musikwissenschaft Kongressbericht. Fünfter Kongress, Utrecht. pp. 241-51. Amsterdam: Vereniging voor Nederlandse Muziekgeschiedenis, 1953.

Knuttel, Johannes Adrianus Nelinus. Het Geestelijk Lied in de Nederlanden voor de Kerkhervorming. Rotterdam: n.p., 1906; reprint ed., Amsterdam: Bert Hagen, 1974.

A description of Berl B is given in Chapter 2, pp. 48-53.

MS 99 is a paper manuscript bound with a Psalmi quibus per hebdomadam and a Hymni ex veteri usu Belgicarum. (See Chapter I, Related Sources, for a full description). It was located in the library of the Amsterdam Beguinage listed as no. 99. The contents, as far as the two-voice pieces are concerned, are almost identical to those in the Nebo manuscript. This manuscript perhaps dates from the end of the sixteenth century.

Jansen, W.P.H. "Op het Begijnenhof te Amsterdam." Tijdschrift der Vereniging voor Noord-nederlands Muziekgeschiedenis 4 (1892-94): 137-59.

Kat, A.I.M. De Geschiedenis der Kerkmuziek in de Nederlanden sedert de Hervorming. Hilversum: N.V. Gooi & Sticht, 1939.

MS 99 is described on p. 83.

The Suerlijc boecxken is the oldest surviving printed source

of liederen. The only extant copy is located in the Koninklijke Bibliotheek in the Hague. It contains 48 unnumbered folios. There are 28 liederen and leisen and 2 Latin Nativity hymns. Unfortunately, the melodies are not included in this source: there are only a few rubrics indicating which melodies were to be used. Most of the kerstleisen in the Nebo manuscript are found in this source, indicating that they had been in existence for some time. The Suerlijc boecxken dates from 1508.

Acquoy, Johannes Gerhardus Rijk. "Het Geestelijk Lied in de Nederlanden voor de Hervorming." Archief voor Nederlandsche Kerk-geschiedenis. Edited by J.G.R. Acquoy and H.C. Rogge. Vol. 2, pp. 1-112. The Hague: Martinus Nijhoff, 1887.

The Suerlijc boecxken is described on pp. 17-18.

Acquoy, J.G.R. Kerstliederen en Leisen. Reprinted from the Verslagen en Mededeelingen der Koninklijke Akademie van Wetenschappen, Afdeling Letterkunde, 3rd series, part IV. Amsterdam: Johannes Müller, 1887.

Knuttel, J.A.N. Het Geestelijk Lied in de Nederlanden.

A description of the Suerlijc boecxken is given in Chapter 2, pp. 69-70.

Mak, Jacobus Johannes. Dit is een Suerlijc Boecxken. Amsterdam: Wereld-Bibliotheek, 1957.

This publication is an introduction and facsimile reprint of the original edition.

DEPB is an important source of liederen, printed in 1539 by Symon Cock in Antwerp. It was the printer's intention to print all the existing available liederen for this volume. Knuttel calls it the most important collection of liederen next to the manuscript sources. This collection contains liederen, old and new, that were extant in 1539.

DEPB contains 141 folios, preceded by a printer's preface and a table of contents on unnumbered pages. It contains 259 liederen,

among them a few Latin ones. Melodies are provided and, typical of the liederen, a number of them are sung to one melody. Usually the melody is that of a secular lied. The melody is given, followed by a series of liederen that are to be sung to that melody.

Acquoy, J.G.R. "Het Geestelijk Lied."
DEPB is discussed on pp. 18-19.

Acquoy, J.G.R. Kerstliederen en Leisen.

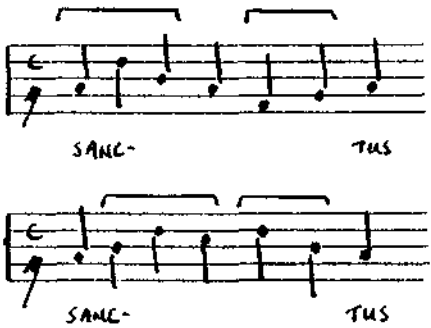
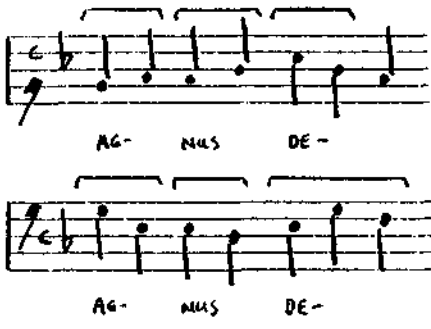
Knuttel, J.A.N. Het Geestelijk in de Nederlanden.
 A description of DEPB is given on pp. 70-73.

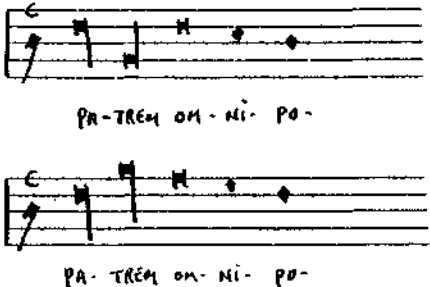
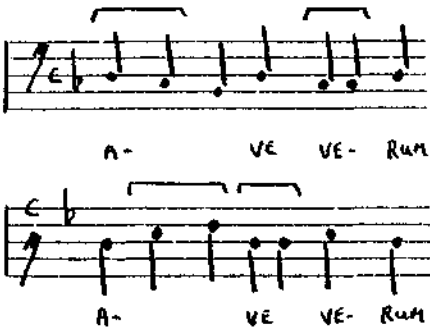
Scheurleer, Daniel Francois. Een deuoot ende Profitelyck Boecxken,... Geestelijk Liedboek met Melodieën van 1539. The Hague: Martinus Nijhoff, 1889.

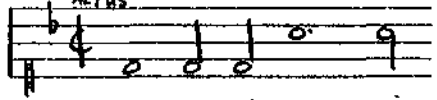
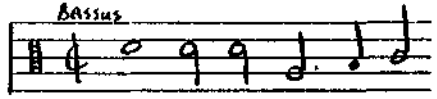
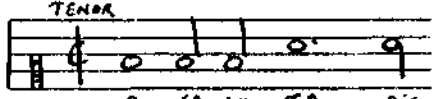


A detailed study of DEPB, Scheurleer gives an introduction to the book, facsimiles of the music, and sources and concordances to the melodies.


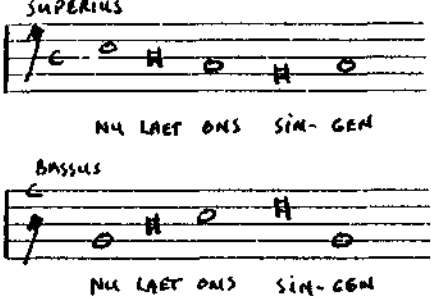
List of Abbreviations for the Inventory and Appendix II

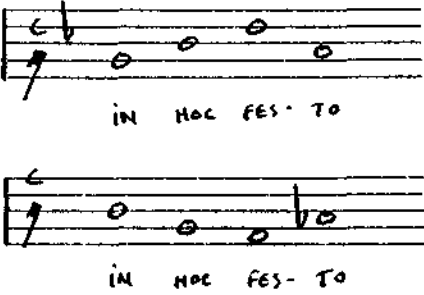
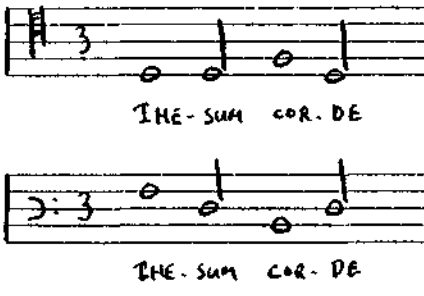
All. = Alleluia	Dox. = Doxology
Ant. = Antiphon	Grad. = Gradual
Bened. = Benedicamus Domino	Int. = Introit
Cant. = Canticle	Magn. = Magnificat
Comm. = Communion	Seq. = Sequence

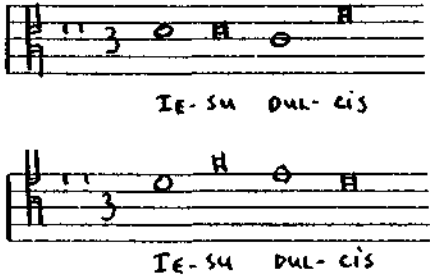
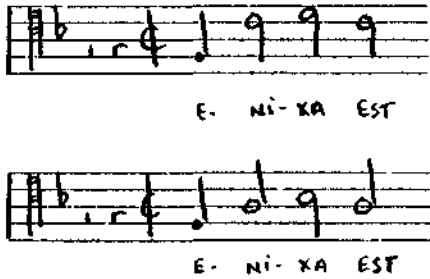
Incipit	Type	Concordance	Remarks
<p>f. 2r-2v</p> 			<p>Sanctus IV; Gothic notation</p>
<p>f. 2v-3</p> 			<p>Agnus Dei IV; Gothic notation</p>

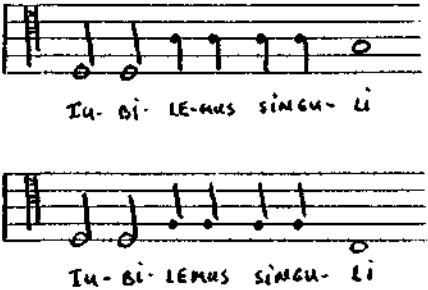
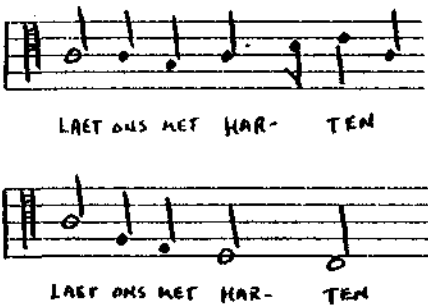
Incipit	Type	Concordance	Remarks
<p>f. 5v-6</p>  <p>PA-TREM OM-NI-PO-</p> <p>PA-TREM OM-NI-PO-</p>	Credo		Credo IV; black square notation or <u>cantus fractus</u>
<p>f. 8v-9</p>  <p>A- VE VE- RUM</p> <p>A- VE VE- RUM</p>	Seq. & Hymn	MS 99	Ave verum/Adoro te; sequence and hymn in alternating phrases; the sequence is in Gothic and the hymn in white notation; sung at the elevation of the Host; rubric on f. 8v: "Superius, sub Eleuatione sacre Hostie"

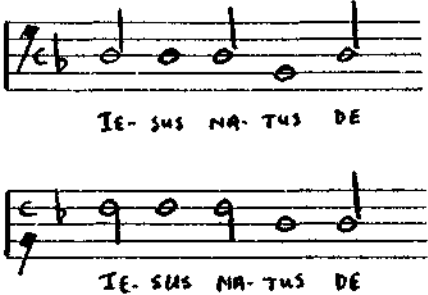

Incipit	Type	Concordance	Remarks
<p>f. 11v-12</p> <p>ALTUS</p>  <p>O SA-LU-TA-RIS</p> <p>BASSUS</p>  <p>O SA-LU-TA-</p> <p>TENOR</p>  <p>O SA-LU-TA-RIS</p>	Hymn	MS 99	<p>O salutaris hostia; white notation; sung at the elevation of the Host</p>
<p>f. 15r</p>  <p>A-VE MA-RIS</p>  <p>A-VE MA-RIS</p>	Hymn		<p>Ave maris stella; Gothic notation; perhaps for the Mass for St. Ursula</p>

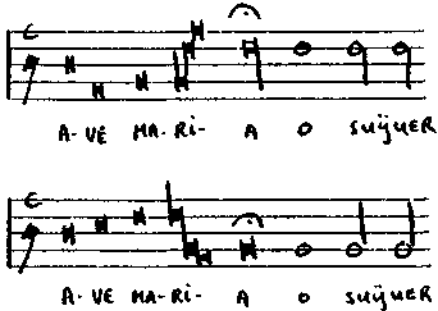
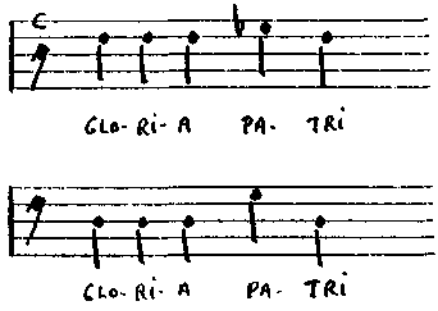
Incipit	Type	Concordance	Remarks
<p>f. 15v-16</p>  <p>KY-RI-E GODT IS GE-CO-MEN</p> <p>KY-RI-E GODT IS GE-CO-MEN</p>	Kyrie trope	MS 99; <u>Berl B</u> , f. 66r; the added voice in <u>Berl B</u> varies	Kyrie Godt is gecomen; Gothic notation; Kyrie trope in the vernacular based on Kyrie V (<u>Magnae Deus</u>); for the Mass of <u>Nativity</u>
<p>f. 17v-18</p>  <p>SUPERIUS</p> <p>NU LAET ONS SIN-GEN</p> <p>BASSUS</p> <p>NU LAET ONS SIN-GEN</p>	kerst-leis	MS 99; <u>Suuerlijc boecxken</u> No. XII, text only	Nu laet ons singen; white notation; mixed Dutch and Latin; for Nativity


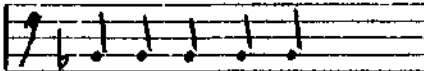

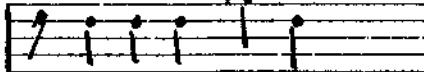
Incipit	Type	Concordance	Remarks
<p>f. 20v-21</p> 	kerst-leis	MS 99	<p><u>In hoc festo blijdelijcke</u>; white notation; mixed Dutch and Latin; partial signature of one flat in upper voice; for Nativity</p>
<p>f. 23v-24</p> 	kerst-leis	MS 99	<p><u>Ihesum corde colite</u>; white notation; Latin verse with Dutch refrain: <u>Ons is geboren</u> which is also found as a refrain of a Dutch kerstleis in another source; monophonic version of <u>Ihesum corde colite</u> on f. 130v desig- nated "Superius"; for Nativity</p>

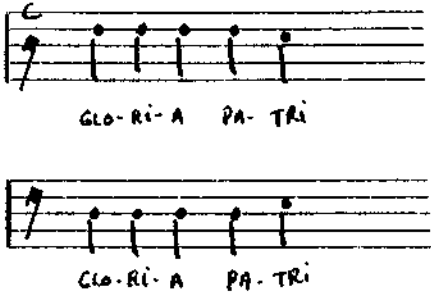
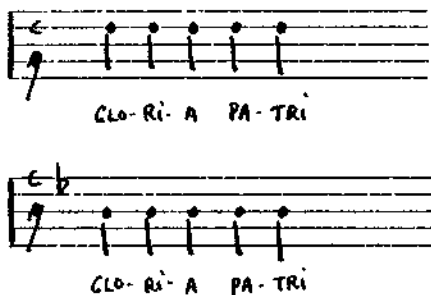
Incipit	Type	Concordance	Remarks
<p>f. 26v-27</p>  <p>IE-SU DUL-CIS</p> <p>IE-SU DUL-CIS</p>	Hymn	MS 99	<p><u>Iesu dulcis memoria;</u> white notation; for the Holy Name of Jesus (Aug. 7)</p>
<p>f. 28v-29</p>  <p>E- NI-XA EST</p> <p>E- NI-XA EST</p>	Hymn	MS 99	<p><u>Enixa est puerpera;</u> white notation; part of the hymn <u>A solis ortus cardine;</u> generally designated as <u>cantio natalitae;</u> for Nativity</p>

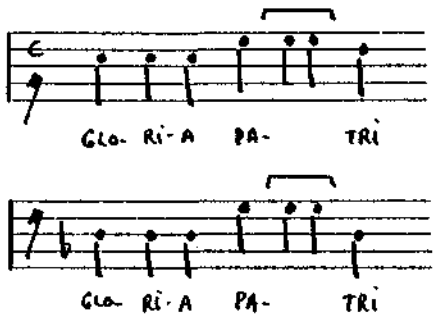
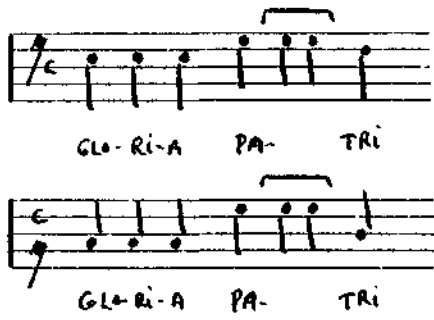
Incipit	Type	Concordance	Remarks
<p>f. 29v-30</p>  <p>Iu-bi-le-mus sin-gu-li</p> <p>Iu-bi-le-mus sin-gu-li</p>	Hymn	MS 99	<p><u>Iubilemus singuli</u>; white notation; generally designated as <u>cantio natalitae</u>; for Nativity</p>
<p>f. 30v-31</p>  <p>LAET ONS MET HAR-TEN</p> <p>LAET ONS MET HAR-TEN</p>	kerst-leis	<p>MS 99; monophonic versions in <u>Berl B</u>, f. 35r; <u>D.E.P.B.</u>, f. 116r; text only in <u>Suerlijc boecxken</u>, No. III</p>	<p><u>Laet ons met harten reijne</u>; white notation; refrain only; for Nativity</p>


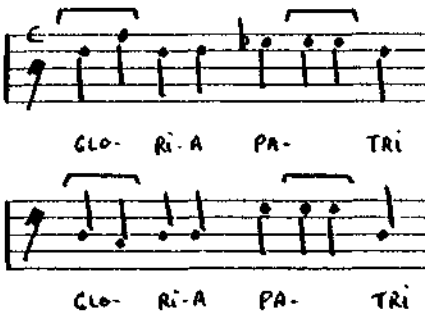
Incipit	Type	Concordance	Remarks
<p>f. 30v-31</p>  <p>IE-SUS NA-TUS DE</p> <p>IE-SUS NA-TUS DE</p>	Hymn	MS 99	white notation; Easter hymn
<p>f. 31v-32</p>  <p>VE-NIT QUEM PA-TER</p> <p>VE-NIT QUEM PA-TER</p>	Hymn	MS 99	white notation; Pentecost hymn; same setting as <u>Iesus natus de</u> <u>virgine</u> (above)

Incipit	Type	Concordance	Remarks
<p>f. 32v-33</p>  <p>A-VE MA-RI- A O suiJuer</p>	kerst-leis	<p>MS 99; monophonic versions in Berl B, f. 37r; D.E.P.B., f. 118r; <u>Suuerlijc boecxken</u>, No. V, text only. In Berl B, D.E.P.B., and <u>Suuerlijc boecxken</u> the text and melody varies.</p>	<p>Ave Maria: O <u>suijuer mæcht</u>; white notation; mixed Dutch and Latin; for Nativity</p>
<p>f. 138v-139</p>  <p>GLO-RI- A PA- TRI</p>	Dox.		<p>Gothic notation; tone 1; rubric on f. 138v: "Tenor a4"; f. 139r: "Bassus a4"</p>

Incipit	Type	Concordance	Remarks
<p data-bbox="246 461 427 493">f. 138v-139</p>  <p data-bbox="314 678 555 711">GLO-RI-A PA-TRI</p>  <p data-bbox="314 841 555 873">GLO-RI-A PA-TRI</p>	Dox.		Gothic notation; tone 2; partial signature of one flat (flat should appear on line above)
<p data-bbox="246 980 427 1013">f. 138v-139</p>  <p data-bbox="314 1214 555 1247">GLO-RI-A PA-TRI</p>  <p data-bbox="314 1360 555 1393">GLO-RI-A PA-TRI</p>	Dox.		Gothic notation; tone 3

Incipit	Type	Concordance	Remarks
<p data-bbox="247 488 422 521">f. 138v-139</p> 	Dox.		Gothic notation; tone 4
<p data-bbox="247 992 422 1024">f. 139v-140</p> 	Dox.		<p>Gothic notation; tone 5; rubric on f. 139v: "Tenor a4"; f. 140r: "Bassus a4" partial signature of one flat</p>

Incipit	Type	Concordance	Remarks
<p>f. 139v-140</p>  <p>Glo-ri-a Pa-tri</p>	Dox.		Gothic notation; tone 6; partial signature of one flat
<p>f. 139v-140</p>  <p>Glo-ri-a Pa-tri</p>	Dox.		Gothic notation; tone 7

Incipit	Type	Concordance	Remarks
<p data-bbox="251 500 431 533">f. 139v-140</p>  <p>The musical notation for folios 139v-140 consists of two staves. Each staff begins with a C-clef on the first line. The notes are written in Gothic notation as vertical stems with dots. The first staff has five notes, and the second staff has five notes. Below each staff, the Latin text 'GLO-RI-A PA-TRI' is written, with hyphens indicating syllable placement.</p>	Dox.		Gothic notation; tone 8
<p data-bbox="251 1012 431 1045">f. 140v-141</p>  <p>The musical notation for folios 140v-141 consists of two staves. Each staff begins with a C-clef on the first line. The notes are written in Gothic notation as vertical stems with dots. The first staff has five notes, and the second staff has five notes. Below each staff, the Latin text 'GLO-RI-A PA-TRI' is written, with hyphens indicating syllable placement. Brackets are placed above the notes in both staves, grouping the first three notes and the last two notes.</p>	Dox.		Gothic notation; tonus peregrinus; partial setting only

APPENDIX II

CONTENTS OF THE NEBO MANUSCRIPT

Appendix II lists and classifies the contents of the Nebo manuscript. It affords an overview of the manuscript and delineates its internal structure. The items are listed in their order of appearance in the manuscript. The major sections of the manuscript are discussed in Chapter I under Organization of the Manuscript.

All the rubrics are given; in the case of the Sequences, Antiphons, and Communions they designate the feast days for which they were sung. Additional comments are not necessary for these items. Comments are added for the two-voice pieces, identifying the type and function. The spellings of the incipits, and the spellings, abbreviations, and punctuation of the rubrics are given exactly as they appear in the manuscript.

The list of contents of the Nebo manuscript may perhaps be useful for a comparative study of liturgical manuscripts of a similar nature. If, for example, a list of contents for MS 99 had been available, it would have been simpler to establish the relationship between it and the Nebo manuscript. At present, one can only judge this relationship on the basis of the similarity of the two-voice music. Moreover, it is possible that MS 99 may

also contain two-voice Mass Ordinary sections. If, as Pollmann suggests, there are more manuscripts of this nature, then perhaps this Appendix will facilitate a comparative study.¹

¹Pollmann, "Iets over Tekstplaatsing," p. 182.

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
	SECTION I: MASS ORDINARY SECTIONS					
1r	Kyrie <u>Fons Bonitatis</u>		In summus festis.	1	Gothic	Kyrie II
1r	Kyrie <u>Magnae Deus</u>		Aliud in summus.	1	Gothic	Kyrie V; the trope Kyrie Godt is gecomen on f. 15v-16 is based on Kyrie V
1r	Gloria			1	Gothic	Gloria I chants ad libitum
2r-2v	Sanctus			2	Gothic	Sanctus IV; the added voice is notated directly after the chant on the verso side of the folio
2v-3r	Agnus Dei			2	Gothic	Agnus IV
3r	Sanctus			1	Gothic	Sanctus XV
3v	Agnus Dei			1	Gothic	Agnus XV
3v	Credo			1	incipit: Gothic Patrem: black square notation	incipit: Credo V Patrem: Credo III
5r	Credo		In Duplicibus.	2	incipit: Gothic	incipit: Credo V

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
	SECTION II: HYMNS FOR		THE BLESSED SACRAMENT		Patrem: black square notation	Patrem: Credo IV; the two-voice Patrem begins on f. 5v-6
8v-9r	Ave verum/ Adoro te	Seq. & Hymn	on f. 8v: Superius, sub Eleuatione sacre Hostie,	2	Seq.: Gothic Hymn: white notation	sequence and hymn in alternating phrases
10v	Ian natalux est	Hymn	Tempore natiuitatis Domini ad, eleuationem,	1	Gothic	
11r	Iesu redemptor omnium	Hymn		1	white notation	
11v-12r	O salutaris hostia	Hymn	on f. 11v: Altus, Basus [sic] on f. 12r: Tenor	3	white notation	
12r	O salutaris hostia	Hymn	Reliquo tempore per annum	1	Gothic	partial signature of one flat in alto
12v	Defensor nos- ter aspice	Hymn	Tempore Aduentus. et Septuagesime.	1	Gothic	
12v	O vere digna hostia	Hymn	Tempore. Paschali,	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
	SECTION III: MASS PROPER SECTIONS					
13v	Gaudeamus omnes	Int.	on f. 13r: Missa de S. Vrsula. cum sodalibus.	1	Gothic	
14r	Exultabunt sancti	Grad.		1	Gothic	
14r	Alleluia Adducentur	All.		1	Gothic	
14v	Afferentur Regi	Off.		1	Gothic	
14v	Quinque prudentes	Comm.		1	Gothic	
15r	Ave maris stella	Hymn		2	Gothic	evidently the hymn was part of this Mass
	SECTION IV: KERSTLEISEN AND HYMNS					
15v-16	Kyrie Godt is gecomen	Kyrie trope		2	Gothic	trope of Kyrie V <u>Magnae Deus</u>
17v-18	Nu laet ons singen	kerstleis	on f. 17v: Superius on f. 18r: Bassus	2	white notation	mixed Dutch and Latin

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
20v-21	In hoc festo blijdelijcke	kerst- leis		2	white notation	mixed Dutch and Latin
23v-24	Ihesum corde colite	kerst- leis		2	white notation	Latin verse with Dutch refrain <u>Ons is gheboren</u> ; the refrain is found in another source as a refrain of a Dutch <u>kerstleis</u> ; monophonic version on f. 130v marked "Superius"
26v-27	Iesu dulcis memoria	Hymn		2	white notation	the Holy Name of Jesus (Aug. 7)
28v-29	Enixa est puerpera	Hymn		2	white notation	Nativity hymn generally designated <u>cantio natalita</u> ; part of the hymn <u>A solis ortus cardine</u>
29v-30	Iubilemus singuli	Hymn		2	white notation	Nativity hymn generally designated <u>cantio natalita</u>
30v-31	Laet ons met harten reijne	kerst- leis		2	white notation	only the refrain of the <u>leis</u> is in the MS
30v-31	Iesus natus de virgine	Hymn		2	white notation	Easter hymn

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
31v-32	Venit quem Pater	Hymn		2	white notation	Pentecost hymn; same setting as <u>Iesus natus de virgine</u> (above)
32v-33	Ave Maria: O suijuer maecht	kerst-leis		2	white notation	mixed Dutch and Latin
	SECTION V: CANTICLES OF ZACHARY					
34v	Benedictus Dominus Deus	Cant.	Canticum Zachara	1	Gothic	for the Office of Lauds
36r	Benedictus Dominus Deus	Cant.		1	Gothic	for the Office of Lauds
37v	Benedictus Dominus Deus	Cant.		1	Gothic	for the Office of Lauds
	SECTION VI: SEQUENCES					
39v	Eia recolamus	Seq.		1	Gothic	for Nativity
41r	Iohannes Iesu Christo	Seq.	De sancto Iohanna Euangelista.	1	Gothic	
42r	Festa Christi	Seq.	In Epiphania Domini.	1	Gothic	
44r	Laus sit Regi	Seq.	Agnetis. virginis.	1	Gothic	St. Agnes, Jan. 21

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
45v	Laudes saluatori	Seq.	In die sancta Paschae.	1	Gothic	
48v	Laudes Christo	Seq.	on f. 48r: Feria secunda et quarta Paschae.	1	Gothic	
50r	Victimae paschali laudes	Seq.	Feria tertia. iiij. v. vi. vij. Paschae.	1	Gothic	
50v	Symmi triumphum	Seq.	In Ascensione:	1	Gothic	
52v	Sancti spiritus	Seq.	In die Pentecostes.	1	Gothic	
54v	Veni sancte Spiritus	Seq.	on f. 54r: De sancto Spiritu per totam hebdomadam.	1	Gothic	
55r	Benedicta semper sancta	Seq.	De sancto Trinitate.	1	Gothic	
57r	Lauda Sion saluatorem	Seq.	De venerabili Sacramento,	1	Gothic	
60r	Sancte Baptistae	Seq.	In natiuitate. Iohannis Baptistae:	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
61v	Gaudeat Hispania	Seq.	De sancto. Iacobo.	1	Gothic	
62v	Congaudent angelorum	Seq.	on f. 62r: In assumptione Mariae.	1	Gothic	
64r	Ave praeclara maris stella	Seq.	In octaua. Assumptionis. Mariae.	1	Gothic	
66v	Ave Maria gratia plena	Seq.	Alia sequentia, De Domina nostra,	1	Gothic	
68r	Fregit victor virtualis	Seq.	Sequentia de Sancto Francisco.	1	Gothic	
71r	Virginales turma	Seq.	Vndecim milium. virginum,	1	Gothic	
74r	Dies irae	Seq.	on f. 73v: Sequentia pro defunctis.	1	Gothic	
76r	Psallat Ecclesia	Seq.	In dedicatione Ecclesiae.	1	Gothic	
77r	Clare sanctorum	Seq.	De Apostolis.	1	Gothic	
78r	O Beata beatorum	Seq.	De pluribus Martyribus.	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
79r	Ad laudes saluatoris	Seq.	De Confessoribus	1	Gothic	
81r	Virginis venerandae	Seq.	De vna virgine.	1	Gothic	
82r	SECTION VII: ANTIPHONS		Sequentur Antiphonae quae desiderantur in Cantualibus. ad. instituendas vespas secundum vsum. Romanum.			
82r	Stephanus autem	Ant.	Com. S. Steph.	1	Gothic	
82r	Lapidauerunt Stephanum	Ant.	In festo. S. Stephani. ad. Laudes. et per horas. Antiphonae,	1	Gothic	
82v	Valde honorandus est	Ant.	In festo. S. Ioannis. Apostoli Euangelistae. Ad. Laudes per. horas. Antiph.	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
82v	Exyt sermo inter fratres	Ant.	Ad. Magnificat, in. 2. vesp̄is.	1	Gothic	
83r	Hi sunt qui cum mulieribus	Ant.	Comemoratio SS. innocentium. Antiphonae,	1	Gothic	
83r	Dum medium silentium	Ant.	Dominica. infra octauam Natiuitatis ad. Magnificat. Antiph.	1	Gothic	
83v	Puer Iesus proficiebat	Ant.	Dominica infra octaua in ad. Magnificat. Antiphonae.	1	Gothic	
83v	Propter nimiam	Ant.	In festo circumcisionis. domini. ad. Magnificat. Ant.	1	Gothic	
84r	Ante luciferum genitus	Ant.	In festo Epiphanae. ad. vesp̄as. Antiph.	1	Gothic	
84v	Domine salua nos	Ant.	Dominica. 4 post. Epiph. ad. Magnifi.	1	Gothic	
85r	Colligite primum	Ant.	Dominica. 5. ad. Magnificat. Ant.	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
85r	Simile est regnum	Ant.	Dominica. 6. post. Epiphan. Ad. Magnificat. Antiphonae.	1	Gothic	
85v	Vobis datum est	Ant.	on f. 85r: Dominica. in sexagesima ad. Magnifi. Ant.	1	Gothic	
85v	Stans autem Iesus	Ant.	Dominica. in quinquagesima, ad. Magnificat.	1	Gothic	
86r	Subyt ergo in montem	Ant.	Dominica. 4 quadragesima. ad. Mag. Antip.	1	Gothic	
86r	Abraham pater vester	Ant.	Dominica passionis Magnificat Antiphonae.	1	Gothic	
86r	Alleluia	Ant.	Sabbato sancto. ad. vespere Ant.	1	Gothic	
86r	Alleluia	Ant.	Dominica. prima. post pascha. Ad. vespere.	1	Gothic	
86v	Post dies octo	Ant.	Ad. Magnifi. Antiphonae.	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
86v	Amen dico vobis	Ant.	Dominica. 3. post paschae. ad. Mag.	1	Gothic	
86v	Petite et accipietis	Ant.	Dominica 5. ad. Magnifi.	1	Gothic	
87r	Viri Galilae	Ant.	In ascensione dm. ad. vespas. Ant.	1	Gothic	
87v	Haec locutus sum vobis	Ant.	Dominica. infra. octauam. Ascensionis. Ad. Mag. Ant.	1	Gothic	
88r	Pacem relinquo vobis	Ant.	Feria. 3 post. Pentecosten Ad. Mag. Ant.	1	Gothic	
88r	Sioffers munus tuum	Ant.	Dominica post. pentecosten. Ad. Mag.	1	Gothic	
88v	Non potest arbor	Ant.	Dominica. 7. ad. Magnifi.	1	Gothic	
88v	Scriptum est enim	Ant.	Dominica. 9. Ad. Magni. Antipho.	1	Gothic	
89r	Descendit hic iustificatus	Ant.	Dominica. 10. ad. Magnificat. Ant.	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
89r	Querite primum regnum	Ant.	Dominica. 14. ad. Magnifi.	1	Gothic	
89v	Tulit ergo paralyticus	Ant.	Dominica 18 ad. Mag. Ant.	1	Gothic	
89v	Intrauit autem rex	Ant.	Dominica. 19. Ad. Mag. Ant.	1	Gothic	
90r	Cognouit autem pater	Ant.	Dominica. 20. Ad. Magnifi. Antiphonae.	1	Gothic	
90r	Serue nequam omne	Ant.	Dominica. 21. ad. Magnifi. Ant.	1	Gothic	
90v	Reddite ergo quae sunt	Ant.	Dominica. 22. Ad. Magnifi. Antiphonae.	1	Gothic	
90v	At Iesus conuersus	Ant.	Dominica. 23. Ad. Mag. Ant.	1	Gothic	
90v	Amen dico vobis	Ant.	Dominica. ultima. Ad. Mag. Antiphonae.	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
91r			Sequuntur Antiphonae. Romanae ex proprio. Sanctorum			
91r	Salve crux praetiosa	Ant.	De sancto Andraea. Ad. vespas, Ant.	1	Gothic	
91v	Orante sancta Lucia	Ant.	De. S. Lucia. Ad. vespas	1	Gothic	
92r	Tanto pondere eam fixit	Ant.	Ad. Mag. in 2 vesper	1	Gothic	
92r	Quia vidisti me Thoma	Ant.	In festo. Thomae. Ad. Mag. in vtrisque vesp.	1	Gothic	
92v	Tu es pastor ouium	Ant.	on f. 92r: In festo Catedrae. S. Petri. ad. Magnificat.	1	Gothic	
92v	Sancte Paule apostole	Ant.	Commemoratio, S. Pauli.	1	Gothic	
92v	Stans beata Agnes	Ant.	In festo. S. Agnetis. ad. Magnificat. in. 2. vespas.	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
93r	Ego plantaui Apollo	Ant.	In Conuersione. Pauli. Ad. vesper- is.	1	Gothic	
93v	Vade Anania	Ant.	Ad. Magnif. Anti- phona.	1	Gothic	
94r	Simeon iustus	Ant.	In festo purifi- cationis. B.M. in 2 vesp. ant.	1	Gothic	
94v	Missus est Gabriel	Ant.	In festo. Annun- tiationis B. Ma- riae. Ad. Vesper.	1	Gothic	
95r	Spiritus sanctus	Ant.	Ad. Magnificat. in. 1. vesp. Ant- iphona.	1	Gothic	
95r	Gabriel an- gelus	Ant.	Ad. Magn. in. 2. vesper.	1	Gothic	
95r	Domine osten- de nobis	Ant.	In festo Apostolo- rum Philippi. et Iacobi. ad. vesper. Antipho.	1	Gothic	
95v	Non turbetur cor vestrum	Ant.	Ad. Magnif. in primis ves.	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
95v	Ipse praeibit ante illum	Ant.	In Natiuitate. B. Ioannis. Baptiste. Ad. vespervas.	1	Gothic	
96r	Petrus et Ioannes	Ant.	In festo. Apostolorum. Petri. et Pauli. ad. vesper.	1	Gothic	
96v	Hodie Simon Petrus	Ant.	Ad. Magnifi. Antiphonae,	1	Gothic	
97r	Exurgens Maria	Ant.	In visitatione B. Mariae. virg. Ad. vespervas.	1	Gothic	
97v	In diebus illis	Ant.	In festo. B. Mariae Maddalene. Ad. Mag. in. 1. vespervis	1	Gothic	
98r	Mulier quae erat	Ant.	In. 2. vesper. Ad. Magnifi.	1	Gothic	
98v	Herodes rex apposuit	Ant.	on f. 98r: In festo S. Petri. Ad. vincula. ad. vespervas.	1	Gothic	
98v	Assumpsit Iesus Petrum	Ant.	In festo. transfiguratione. dm. Ad. vesp. Antiphonae.	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
99v	Christus Jesus splendor	Ant.	Ad. Mag. Antiph.	1	Gothic	
99v	Et audientes discipuli	Ant.	Ad. Mag. in. 2. vesp.	1	Gothic	
100r	Herodes enim tenuit	Ant.	In decollatione. S. Ioannis, Ad. vesp.	1	Gothic	
100v	Misso Herodes spiculatore	Ant.	Ad. Mag. in. 1. vesp.	1	Gothic	
100v	Natiuitatis est hodie	Ant.	In natiuitate. B. Mariae. ad. vesp.	1	Gothic	
101r	Gloriosae virginis	Ant.	Ad. Magnificat, in. 1. vesp.	1	Gothic	
101r	Stetit angelus iuxta	Ant.	In festo sancte. Michaelis. Ad. vesp.	1	Gothic	
102r	Princeps gloriosissime	Ant.	Ad. Magnifi. in secundis ves	1	Gothic	
102r	Vjdi turbam magnam	Ant.	In festo omnium Sanctorum. ad. vesp.	1	Gothic	
103r	Angeli arch-angeli	Ant.	In Mag. in. 1. vesp.	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
103v			Sequuntur Antiphonae ex communi sanctorum. quae in Cantualibus non exstant.			
103v	Hoc est praeceptum	Ant.		1	Gothic	Common of Apostles and Evangelists out of paschal time; first vespers
104r	Tradent enim	Ant.	Ad. Magnificat, Antiphonae.	1	Gothic	
104v	Estote fortes	Ant.	Ad. Magnifi. in. 2. vespers.	1	Gothic	
104v	Fulgebunt iusti sicut	Ant.	Commune. SS. Apostolorum Euangelistarum et martyrum. tempore paschali.	1	Gothic	only the fifth antiphon is given here
104v	Lux perpetua lucebit	Ant.	Ad. Mag. Antipho.	1	Gothic	
105r	Iste sanctus prolege	Ant.	de vno Martyre Extra tempus. paschale. ad. Mag. in. 1. vespers.	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
105r	Qui vult venire	Ant.	Ad. Mag. in. 2. vesp. Antipho.	1	Gothic	only the fourth and fifth antiphons are given
105r	Martyres domini	Ant.	In Natalytys. plurimorum martyrum ad. vesper Ant.	1	Gothic	
105v	Isti sunt sancti	Ant.	In. 2. vesperis. Antiphonae.	1	Gothic	
106r	Sacerdotes dei	Ant.	De confessore pontifice. Ad. vesp. peras.	1	Gothic	only the fourth antiphon is given
106r	Sacerdos et pontifex	Ant.	Ad. Mag. Ant.	1	Gothic	
106r	O Doctor optime	Ant.	Ad. Mag. in utriq. vesp.	1	Gothic	
106v	Dum esset summus	Ant.	Prosolia summi. pontificibus. in. 2. vesperis. ad. Mag.	1	Gothic	only the third and fourth antiphons are given
106v	Fidelis servus	Ant.	De confessore. non. pontif. ad. vesp. ant.	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
107r	Similabo eum viro	Ant.	on f. 106v: Ad. Mag. Antiphonae.	1	Gothic	
107r	Haec est virgo	Ant.	In Natalys virginum ad. vespas.	1	Gothic	
107v	Veni sponsa Christi	Ant.	Ad. Mag. Antipho.	1	Gothic	
107v	Prudentes virgines	Ant.	Sifuerunt plures in utrisq. ves. Ant.	1	Gothic	
107v	Sjmile est regnum	Ant.	In festo matyris. Cant. et nec virgines nec mart. Ad. Mag. in primis ves.	1	Gothic	
108r	Manum suam	Ant.	Ad. Mag. in 2. vesp	1	Gothic	
108r	Domum tuam domine	Ant.	Commune. dedicationis ecclesiae. Ad. vesp. Antip.	1	Gothic	
108v	Sanctiificauit dominus	Ant.	Ad. Mag. Antipho.	1	Gothic	
109r	Iste est Ioannes	Ant.	De Sancto Joanne Euag. Ant.	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
109r	Prudentes virgines	Ant.	De S. Vrsula cum sodalibus. Ant	1	Gothic	the two antiphons on f. 109r were added later
109r	Benedicamus Domino	Bened.		1	Gothic	
109v-117r	Magnificat anima mea	Magn.		1	Gothic	
SECTION VIII: MASS PROPER SECTIONS						
117v	Ecce Dominus veniet	Comm.	Feria 6 quator temporum Aduentus	1	Gothic	f. 109v-117r contains the Magnificat settings; one each for the eight psalm tones
117v	Exultauit vt gigas	Comm.	Sabbato. 4. temporum.	1	Gothic	
117v	Tollite portas	Off.	In vigila natiuitatis. Dm.	1	Gothic	
118r	Reuelabitur gloria	Comm.		1	Gothic	
118r	Ego sum pastor	Comm.	In festo S. thomae. Cantuariensis.	1	Gothic	
118r	Seruite Domino	Comm.	Feria. 6. post cineres.	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
118r	Amen dico vobis	Comm.	Feria 2 post Domini. 1. Qudrag.	1	Gothic	
118v	Cvm inuocarem	Comm.	Feria. 3.	1	Gothic	
118v	Erubescant	Comm.	Feria. 6.	1	Gothic	
119r	Domine Deus	Comm.	Sabbato.	1	Gothic	
119r	Domine Domi- nus	Comm.	Feria 2. post domi- nica 2. quddra.	1	Gothic	
119r	Narrabo omnia	Comm.	Feria. 3	1	Gothic	
119v	Iustus Dominus	Comm.	Feria 4.	1	Gothic	
119v	Tu Domine	Comm.	Feria. 6.	1	Gothic	
119v	Oportet te	Comm.	Sabbato	1	Gothic	
120r	Qvis dabit ex Sion	Comm.	Feria 2 post. domi- nica. 3. Quad.	1	Gothic	
120r	Domine quis	Comm.	Feria 3	1	Gothic	
120v	Notas mihi	Comm.	Feria. 4.	1	Gothic	
120v	Qvibiberit	Comm.	Feria. 6.	1	Gothic	
120v	Nemo te	Comm.	Sabbato.	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
121r	Ab occultis	Comm.	Feria 2 post dominicam 4 Quadr.	1	Gothic	
121r	Laetabimur	Comm.	Feria 3	1	Gothic	
121r	Lvtum fecit	Comm.	Fer. 4.	1	Gothic	
121v	Videns Dominus	Comm.	Feria 6.	1	Gothic	
121v	Dominus regit	Comm.	Sabbato.	1	Gothic	
122r	Dominus virtutum	Comm.	Feria 2 post dominicam passionis.	1	Gothic	
122r	Redime me	Comm.	Feria 3.	1	Gothic	
122r	Lauabo inter	Comm.	Feria 4.	1	Gothic	
122v	Ne tradideris	Comm.	Feria 6.	1	Gothic	
122v	Erubescant et reuereantur	Comm.	Feria. 2. Maioris hebdomadae.	1	Gothic	
123r	Aduersum me	Comm.	on f. 122v: Feria 3	1	Gothic	
123r	Potum meum	Comm.	Feria. 4	1	Gothic	
123v	Christus resurgens	Comm.	Feria 4 post pascha	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
123v	In die so- lemnita	Off.	Feria 5.	1	Gothic	
124r	Populus ac- quisitio	Comm.		1	Gothic	
124r	Erit vobis hic dies	Off.	Feria 6. post. pascha.	1	Gothic	
124v	Data est mihi	Comm.		1	Gothic	
124v	Benedictus qui venit	Off.	Sabbato in Albis	1	Gothic	
125r	Omnes qui in Christo	Comm.		1	Gothic	
125r	Pacem relin- quo vobis	Comm.	Feria 4 quator. temporum pente- costes.	1	Gothic	
125r	Non vos re- linquam	Comm.	Feria. 6.	1	Gothic	
125r	Domine Deus salutis	Off.	Sabbato	1	Gothic	
125v	Spiritus ubi vult	Comm.		1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
125v	Comedite pingua	Comm.	Feria 4 quator temporum Septembris.	1	Gothic	
126r	Avfer ame opprobrium	Comm.	Feria. 6.	1	Gothic	
126r	Mense septimo festa	Comm.	Sabbato.	1	Gothic	
126v	Dicit Andreas Simoni fratri	Comm.	In vigilia S. Andriae	1	Gothic	
126v	Domine quinque	Comm.	In festo S. Damasi Papae.	1	Gothic	
127r	Frumentum Christi	Comm.	In festo. S. Ignaty. Maert.	1	Gothic	
127r	Adducentur Regi	Off.	In festo. S. Agathae virg. et mart	1	Gothic	
127r	Qui me dignatur	Comm.		1	Gothic	
127v	Quicum que fecerit	Comm.	In festo. 40. Martyrum.	1	Gothic	
127v	Ego vos elegi	Comm.	In festo S.S. Martyrum primi, et Feliciani,	1	Gothic	

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
127v	Posuerunt mortalia	Comm.	Sanctorum Martyram Basilidis. Cyrini, Naboris. et Nazary	1	Gothic	
128r	Gloria buntur	Off.	In festo. S.S. Martyrum Joannis et Pauli.	1	Gothic	
128r	Simon Joannis diligis me	Comm.	In vigilia. S.S. Apostolor. Petri et Pauli.	1	Gothic	
128v	Signa autem	Comm.	In festo SS. Cyriaci. largi. et Smaragdi Martyrum.	1	Gothic	
128v	Regem cui omnia	Inv.	Inuitatorium cum psalmo in officio Defunctorum.	1	Gothic	
SECTION IX: MISCELLANEOUS LITURGICAL ITEMS						
130v	Ihesum corde colite	kerst-leis	Superius	1	white notation	Latin verse with Dutch refrain; two-voice setting on f. 23v-24; this is perhaps an alternate voice for the two-voice setting

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
132r	Beata dei genitrix	Ant.	In Praesentatione B. Mariae virg. Ad. Magnificat.	1	Gothic	
132r	In principio erat	Dox.?	Contrapunctum. super versumet Gloria patri Responsory Verbum caro pag. 25.	1	Gothic	
132v	O salutaris hostia	Hymn		1	white notation	melody same as Altus on f. 11v
133r	Jam natalux est	Hymn		1	white notation	melody as above; text as on f. 10v
133r	Angelis suis Deus	Ant.		1	Gothic	vesper antiphon; the Holy Guardian Angels (Oct. 2)
133v	Sancti Angeli custodes	Ant.	Ad Mag. Antiph.	1	Gothic	Holy Guardian Angels
134r	Ecce mitto angelum	?		1	black square notation	
134v	O vere digna hostia	Hymn		1	white notation	melody from <u>O salutaris hostia</u> f. 132v; the clef is placed a third too high on first 3 staves

Folio	Incipit	Type	Rubric	No. of voices	Notation	Comments
135r	Sanctus franciscus	Ant.	S. franciscus ad. laudes et ad. vesp.	1	Gothic	rhymed Office for St. Francis
136r	O virum mirabilem	Ant.	on f. 135v: Ad. Magnif.	1	Gothic	as above
136v	Franciscus vir Catholicus	Ant.	Antiphonae de. S. Francisco. In primis vesp.	1	Gothic	as above
137v	O stupor et gaudium	Ant.	Ad. Mag Antiph.	1	Gothic	as above
138r	Homo quidam	Ant.		1	Gothic	as above
138v-141r	Gloria Patri	Dox.	f. 138v: Tenor a4 f. 139r: Bassvs a4 f. 139v: Tenor a4 f. 140r: Bassvs a4	2	Gothic	one setting each for the eight psalm tones and the tonus peregrinus
140v-144r	Quia respexit	Magn.		1	Gothic	one setting each for the eight psalm tones; the settings begin with <u>Quia respexit</u>
144v	O vere digna hostia	Hymn		1	white notation	melody from <u>O salutaris hostia</u> f. 132v; partial setting; the hand is entirely different

APPENDIX III

TRANSLATIONS OF THE DUTCH

The translations of the kerstleisen and the Kyrie trope Kyrie Godt is gecomen are literal translations of the Dutch. They will follow in the order of their appearance in the manuscript. The translations for the texts of the kerstleisen in Chapter II will be found here. Since the kerstleis Nu zijt wellekome does not appear in the Nebo manuscript but was given in Chapter II as an example, it will appear last.

Kyrie Godt is gecomen, f. 15v-16.

Kyrie God has come to earth to us pious ones
Thus we shall always be joyful eleison.

Kyrie God is born from a chosen virgin
Thereby we are freed from our sins eleison.

Kyrie God must convert the sinner and teach him
To renounce his sinful life eleison.

Christe medicine for our pain
For our need You died eleison.

Christe Son of the Father, our brother
In the good work make us strong eleison.

Christe our brother and protector
And leave us not in our misery eleison.

Kyrie we have escaped the enemy through baptism
Now help us to elude his jail eleison.

Kyrie God must protect in his service the good
That they may be his heirs eleison.

Kyrie God the Father, Son, Holy Ghost, three persons
 Let us always praise God here above eleison.

Nu laet ons singen, f. 17v-18.

Now let us sing it is time
 A boy is born today
 Who has made us all joyful
 On behalf of the sin of all
 Today, today the King of Glory is born.

The Son was from heaven
 A boy is born today
 Has become like us
 On behalf of the sin of all
 Today, today the King of Glory is born.

The angels of God from heaven
 A boy is born today
 They sang joyfully
 On behalf of the sin of all
 Today, today the King of Glory is born.

Gloria in eternity.
 A boy is born today
 All with the Holy Trinity
 On behalf of the sin of all
 Today, today the King of Glory is born.

The shepherds on the fields were lying
 A boy is born today
 They saw a brightness
 On behalf of the sin of all
 Today, today the King of Glory is born.

Because to us a child is born
 A boy is born today
 From a chosen virgin
 On behalf of the sin of all
 Today, today the King of Glory is born.

In hoc festo blijdelijcke, f. 20v-21.

On this festal day, joyfully
 Each man will praise the Lord,
 Of whose humble birth
 The heavenly chorus rejoices,
 In a great new joy,

That He was willing to be born,
Who cures the sick world,
From all pain He may heal us.

Refrain:

He who is born in Bethlehem,
From the humble(?) virgin Mary,
Through whom each one is saved,
That is burdened with sins.

Let us rejoice old and young
For His glory,
The angels sing together,
Glory to God in the highest.
Three kings from their native land,
They came from so far,
They gave to Him as offerings,
Gold, frankincense and myrrh.

Refrain:

He who is born in Bethlehem

That boy in a crib,
Was placed beneath the hay,
He would not otherwise have a bed.
King of kings and the Lord,
With himself and ox and ass,
He showed great meekness,
This was known to the shepherds,
Whose sheep wait in the pastures.

Refrain:

He who is born in Bethlehem

That boy is born,
For the salvation of all,
Because we would all be lost,
On account of the sin of the first father,
Therefore let us ask the Lord,
That He will not turn us away,
After the end of this life,
That He will help us in heaven.

Refrain:

He who is born in Bethlehem

Refrain of Ihesum corde colite (Ons is gheboren), f. 23v-24.

To us is born a small chosen child,
Had it not been born we would have been lost
Let us be joyful.

Laet ons met harten reijne, f. 30v-31.

Refrain:

Let us with pure hearts
Praise that small sweet child.
It brings us out of sorrow.

To us is born a child,
A son presented,
He comes to conquer hell,
In the form of man,
He wishes to release us from pain,
With His blood alone.

Refrain:

Let us with pure hearts

Thus we should honour,
The virgin who bore Him,
The Lord of Lords,
Who was not a burden to her,
Be joyful old and young,
This sweet child,
Frees us from pain.

Refrain:

Let us with pure hearts

Ave Maria: O suijuer maecht, f. 32v-33.

Ave Maria, O pure virgin of Israel be joyful
With this beautiful message that I bring to you,
Blessed are you among women.

Refrain:

O Maria, Maria
The Lord be with you, full of grace,
Blessed are you among women.

Ave Maria, O mother of God from heaven,
Jesus your small child,
Always pray to Him on our behalf,
That He will purify us of our sins,
Old and young.

Refrain:

O Maria, Maria

Ave Maria, Thee do we praise with glad hearts
Through our new songs,
Because from you is born what David longed for,
Blessed are you among women.

Refrain:
O Maria, Maria

Nu zijt wellekome, from Chapter II.

Thou art welcome Jesus, loving Lord,
Thou comest from on high, from so far,
Thou art welcome on earth from heaven,
Here on this earth Thou wilt never be seen again.
Kyrie eleison.

The shepherds on the field heard a new song,
That Jesus was born they knew not.
'Go along all the streets and you shall find Him.
Bethlehem is the city where it surely happened.'
Kyrie eleison.

Wisemen from the East, from such far land,
They sought our Lord with offerings.
They meekly offered myrrh, frankincense and gold
In honour of that child, that knows all things.
Kyrie eleison.

APPENDIX IV

THE TRANSCRIPTIONS

The transcriptions appear in the order in which they occur in the manuscript. All the items in Gothic notation, for example the Mass Ordinary sections, are transcribed in quarter notes with square brackets over the notes indicating the ligatures. The cantus fractus notation of the two-voice Credo is transcribed in quarter notes for the virga and punctum, and eighth notes for the diamond-shaped notes. The square brackets over the notes indicates the ligatures.

The notation of the kerstleisen and hymns is rhythmically unequivocal. All the pieces are homorhythmic, i.e. both voices move in the same rhythm. In most cases it is not difficult to determine the meter, and in some cases this is facilitated by the addition of "C" or "3" in the setting. Rhythm and meter are clearly expressed in this notation, and the addition of bar lines and rests does not compromise the fluidity of the phrasing. The bar lines and rests were added for clarity of reading and to fill out the phrases. Various reductions in time values of the original notation were used to bring about a uniform note value for all the transcriptions, one in which the half note is the beat. The reduction of the time value can be deduced from the original

notation given at the beginning of each piece. Only a few "musica ficta" accidentals were added, and these only in the leis In hoc festo blijdelijcke. Here there is a key signature of one flat in the upper voice necessitating the E flat in the lower voice to avoid the tritone when it occurs against a B flat. Accidentals added by the writer are placed above the notes they affect: accidentals occurring in the manuscript are placed beside the notes they affect.

The text underlay in all the settings is generally clear and precise, and both parts are supplied with text in the manuscript: both parts are also underlaid with text in the transcriptions. The "C" and "F" clefs in the manuscript have been replaced by the modern treble and bass clefs. The original clefs are given at the beginning of each piece.

SANCTUS $f. 2^2 - 2^v$ CHANT: SANCTUS IV ; $f. 2^2$ ADDED VOICE: $f. 2^v$

Handwritten musical score for the first system of 'SANCTUS'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a time signature of 8/8. The music is written in a simple, melodic style with eighth and quarter notes. Brackets are used to group notes across measures. The lyrics 'SANC-' and 'TUS' are written below the notes. The bottom staff has a '8' written below it, indicating the time signature.

Handwritten musical score for the second system of 'SANCTUS'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a time signature of 8/8. The music is written in a simple, melodic style with eighth and quarter notes. Brackets are used to group notes across measures. The lyrics 'TUS', 'SANC-', 'TUS DO-MI-NUS DE-', and 'US' are written below the notes. The bottom staff has a '8' written below it, indicating the time signature.

Handwritten musical score for the third system of 'SANCTUS'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a time signature of 8/8. The music is written in a simple, melodic style with eighth and quarter notes. Brackets are used to group notes across measures. The lyrics 'SA-', 'BA-', 'OTH PLE-NI SUNT CAE-LI ET TER-RA' are written below the notes. The bottom staff has a '8' written below it, indicating the time signature.

5 GLO- RI- A TU- A O- SAN- NA

5 GLO- RI- A TU- A O- SAN- NA

f. 2v

5 IN EX- CEL- SIS BE- NE- DIC- TUS QUI

5 IN EX- CEL- SIS BE- NE- DIC- TUS QUI

f. 2v

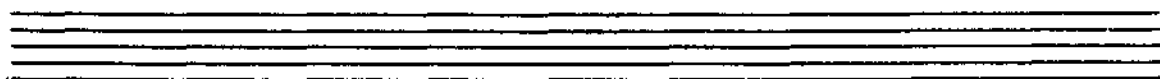
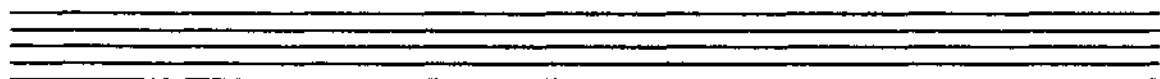
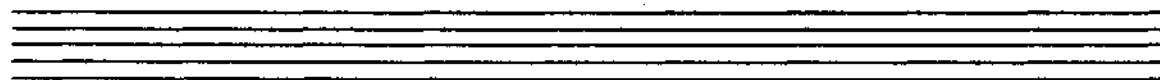
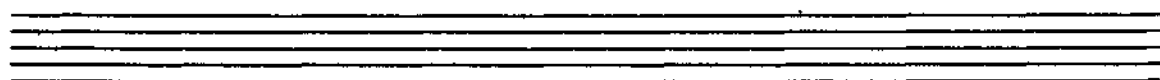
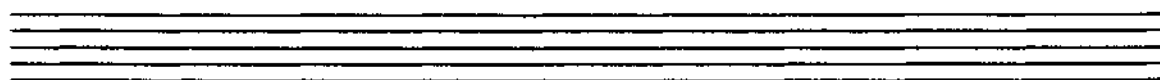
5 VE- NIT IN NO- MI- NE DO- MI- NI

5 VE- NIT IN NO- MI- NE DO- MI- NI

5 O- SAN- NA IN

5 O- SAN- NA IN

Handwritten musical notation on two staves. The top staff begins with a treble clef and a common time signature 'C'. The melody consists of eighth and quarter notes, with some notes beamed together. The bottom staff begins with a bass clef and a common time signature 'C'. The melody also consists of eighth and quarter notes. The lyrics 'EX-CEL-SIS' are written below the notes, with 'EX-' under the first staff, 'CEL-' under the second staff, and 'SIS' under the third staff. There are four groups of notes, each with a bracket above it. The notation ends with a double bar line.



AGNUS DEI $f. 2^v - 3^a$

CHANT: AGNUS III; $f. 2^v$
 NOTATED BELOW THE
 ADDED VOICE
 ADDED VOICE: $f. 3^a$

AG- NUS DE- i

AG- NUS DE- i

qui TOL- LIS PEC-CA- TA MUN-

qui TOL- LIS PEC-CA- TA MUN-

DI MI-SE-RE- RE NO- BIS

DI MI-SE-RE- RE NO- BIS

3.5²

AG-NUS DE-I QUI TOLLIS PEC-CA-TA MUN-DI

AG-NUS DE-I QUI TOLLIS PEC-CA-TA MUN-DI

MI-SE-RE-RE NO-BIS

MI-SE-RE-RE NO-BIS

AG-NUS DE-I QUI TOL-

AG-NUS DE-I QUI TOL-

LIS PEC-CA-TA MUN-DI DO-NA

LIS PEC-CA-TA MUN-DI DO-NA

Handwritten musical notation for two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. There are three slurs: one over the first four notes, one over the next four notes, and one over the last four notes. The bottom staff begins with a bass clef and a key signature of one flat. The melody consists of quarter notes: G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. There are three slurs: one over the first four notes, one over the next four notes, and one over the last four notes. The lyrics 'NO - BIS PA - CEM' are written below the notes, with hyphens indicating syllable placement. The word 'NO' is under the first four notes, 'BIS' is under the next four, 'PA' is under the next four, and 'CEM' is under the last four.

NO - BIS PA - CEM

NO - BIS PA - CEM

CREDO

INCIPIT: CREDO II; f 5²PATREM: FROM CREDO III f . 5^V-6²

CRE- DO IN U- NUM DE- UM PA- TREM

PA- TREM OM- NI- PO- TEN- TEM FAC- TO- REM CAE- LI ET TER-

PA- TREM OM- NI- PO- TEN- TEM FAC- TO- REM CAE- LI ET TER-

RAE VI- SI- BI- LI- UM OM- NI- UM ET IN- VI- SI- BI- LI- UM

RAE VI- SI- BI- LI- UM OM- NI- UM ET IN- VI- SI- BI- LI- UM

ET IN U- NUM DO- MI- NUM JE- SUM CHRIS- TUM FI- LI- UM DE- I

ET IN U- NUM DO- MI- NUM JE- SUM CHRIS- TUM FI- LI- UM DE- I

U- NI- GE- NI- TUM ET EX PA- TRE NA- TUM AN- TE OM- NI- A

U- NI- GE- NI- TUM ET EX PA- TRE NA- TUM AN- TE OM- NI- A

SAE- CU- LA DE- UM DE DE- O LU- MEN DE LU- MI- NE DE- UM VE-

SAE- CU- LA DE- UM DE DE- O LU- MEN DE LU- MI- NE DE- UM VE-

RUM DE DE- O VE- RO GE- NI- TUM NON FAC- TUM

RUM DE DE- O VE- RO GE- NI- TUM NON FAC- TUM

CON-SUB-STANTI- A- LEM PA- TRI PER QUEM OM-NI-A FAC- TA SUNT

CON-SUB-STANTI- A- LEM PA- TRI PER QUEM OM-NI-A FAC- TA SUNT

§. 6^u

QUI PROP-TER NOS HO-MI-NES ET PROP-TER NOS-TRAM SA-LU-TEM

§. 7^a

QUI PROP-TER NOS HO-MI-NES ET PROP-TER NOS-TRAM SA-LU-TEM

DE-SCEN-DIT DE CAE- LIS ET IN-CAR-NA-TUS EST DE SPI-

DE-SCEN-DIT DE CAE- LIS ET IN-CAR-NA-TUS EST DE SPI-

RI-TU SANC-TO EX MA-RI-A VIR-GI-NE ET HO-MO FAC-TUS EST

RI-TU SANC-TO EX MA-RI-A VIR-GI-NE ET HO-MO FAC-TUS EST

CRU-CI-FI-XUS E-TI-AM PRO NO-BIS SUB PON-TI-CA

O PI-LA-TO PAS-SUS ET SE-PUL-TUS EST ET RE-SUR-RE-

XIT TER-TI-A DI-E SE-CUM-DUM SCRIPTU-RAS

ET A-SCENDIT IN CAE-LUM SE-DET AD DEX-TE-RAM PA-TRIS ET

f. 7^v

i- TE- RUM VEN- TU- RIS EST CUM GLO- RI- A JU- DI- CA- RE

f. 8^v

i- TE- RUM VEN- TU- RIS EST CUM GLO- RI- A JU- DI- CA- RE

VI- VOS ET MOR- TU- OS CU- jus REG- NI NON ER- IT FI- NIS ET IN

VI- VOS ET MOR- TU- OS CU- jus REG- NI NON E- RIT FI- NIS ET IN

SPI- RI- TUM SANC- TUM DO- MI- NUM ET VI- VI- FI- CAN- TEM QUI EX PA-

SPI- RI- TUM SANC- TUM DO- MI- NUM ET VI- VI- FI- CAN- TEM QUI EX PA-

TRE FI- LI- O- QUE PRO- CE- DIT QUI CUM PA- TRE ET FI- LI- O

TRE FI- LI- O- QUE PRO- CE- DIT QUI CUM PA- TRE ET FI- LI- O

SI- MUL A- DO- RA- TUR ET COM- GLORI- FI- CA- TUR QUI LO- CU- TUS

SI- MUL A- DO- RA- TUR ET COM- GLORI- FI- CA- TUR QUI LO- CU- TUS

EST PER PRO- PHE- TAS ET U- NUM SANCTAM CA- THO- LI- CAM ET A- POS-

EST PER PRO- PHE- TAS ET U- NUM SANCTAM CA- THO- LI- CAM ET A- POS-

TO- LI- CAM EC- CLE- SI- AM CON- FI- TE- OR U- NUM BAP- TIS- MA

TO- LI- CAM EC- CLE- SI- AM CON- FI- TE- OR U- NUM BAP- TIS- MA

IN RE- MIS- SI- O- NEM PEC- CA- TO- REM ET EX- PEC- TO

IN RE- MIS- SI- O- NEM PEC- CA- TO- REM ET EX- PEC- TO

RE- SU- REC- TI- O- NEM MOR- TU- O- RUM ET VI- TAM VEN- TU- RI

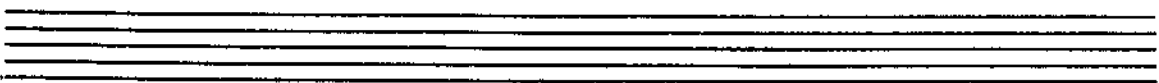
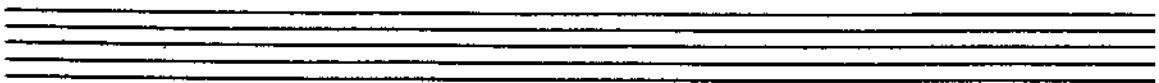
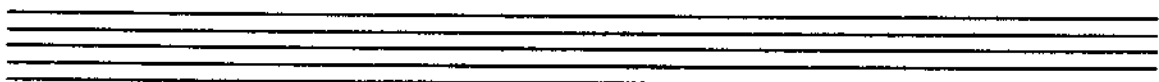
RE- SU- REC- TI- O- NEM MOR- TU- O- RUM ET VI- TAM VEN- TU- RI

This block contains the first system of a musical score for two voices. The top staff is for the Soprano and the bottom staff is for the Alto. Both parts have the same Latin lyrics: "RE- SU- REC- TI- O- NEM MOR- TU- O- RUM ET VI- TAM VEN- TU- RI". The music is written in a simple, melodic style with a treble clef and a key signature of one flat. There are slurs over the final two phrases of each line.

SAE- CU- LI A- MEN

SAE- CU- LI A- MEN

This block contains the second system of the musical score. The top staff is for the Soprano and the bottom staff is for the Alto. Both parts have the same Latin lyrics: "SAE- CU- LI A- MEN". The music continues the melodic line from the first system, ending with a double bar line. There are slurs over the final two phrases of each line.



AVE VERUM CORPUS NATUM/
 ADORO TE f. 8^{va}-9^a

AVE VERUM: SEQUENCE

ADORO TE: HYMN

Handwritten musical score for 'AVE VERUM CORPUS NATUM'. The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 4/4 time. The melody is simple and homophonic. The lyrics are written below the notes, with hyphens indicating syllables across measures. The first system shows the beginning of the piece, with a repeat sign at the end of the first measure.

A- VE A- VE VE- RUM COR- PUS NA- TUM
 A- VE A- VE VE- RUM COR- PUS NA- TUM

Handwritten musical score for 'DE MARIA VIRGINE VERE PASSUM IM-'. The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 4/4 time. The melody continues from the previous system. The lyrics are written below the notes, with hyphens indicating syllables across measures.

DE MA- RI- A VIR- GI- NE VE- RE PAS- SUM IM-
 DE MA- RI- A VIR- GI- NE VE- RE PAS- SUM IM-

Handwritten musical score for 'NO- LA- TUM IN CRU- CE PRO HO- MI- NE'. The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 4/4 time. The melody continues from the previous system. The lyrics are written below the notes, with hyphens indicating syllables across measures.

NO- LA- TUM IN CRU- CE PRO HO- MI- NE
 NO- LA- TUM IN CRU- CE PRO HO- MI- NE

Handwritten musical score for the first system. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (Bb) and a time signature of 2/4. The lyrics are written below the staves.

A- DO- RO A- DO- RO TE DE- UO- TE
A- DO- RO A- DO- RO TE DE- UO- TE

Handwritten musical score for the second system. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (Bb) and a time signature of 2/4. The lyrics are written below the staves.

LA- TENS DE- I- TAS QUE SUP HIS FI- GU- RIS
LA- TENS DE- I- TAS QUE SUP HIS FI- GU- RIS

Handwritten musical score for the third system. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (Bb) and a time signature of 2/4. The lyrics are written below the staves.

VE- RE LA- TI- TAS TI- BI SE- COR ME- UM TO- TUM
VE- RE LA- TI- TAS TI- BI SE- COR ME- UM TO- TUM

Handwritten musical score for the fourth system. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (Bb) and a time signature of 2/4. The lyrics are written below the staves. Above the first measure of the top staff is the marking *f. 1^o*.

f. 1^o
SU- Bÿ- CIT QUI- A TE CON- TEM- PLANS TO- TUM
SU- Bÿ- CIT QUI- A TE CON- TEM- PLANS TO- TUM

DE- FI- CIT

DE- FI- CIT

REFRAIN:

A- VE JE- SU PAS- TOR FI- DE- LI- UM A-

A- VE JE- SU PAS- TOR FI- DE- LI- UM A-

DAU- GE FI- DEM OM- NI- UM IN TE CRE- DEN- TI-

DAU- GE FI- DEM OM- NI- UM IN TE CRE- DEN- TI-

UM CU- jus LA- TUS PER- FO- RA- TUM VE-

UM CU- jus LA- TUS PER- FO- RA- TUM VE-

RE FLU- XIT SAN- GUi- NE ES- TO NO- BIS PRE-

RE FLU- XIT SAN- GUi- NE ES- TO NO- BIS PRE-

GU- STA- TUM MOR- TIS IN E- XA- MI- NE

GU- STA- TUM MOR- TIS IN E- XA- MI- NE

IN CRU- CE- LA- TE- BAT SO- LA DE- I- TAS

IN CRU- CE- LA- TE- BAT SO- LA DE- I- TAS

SED HIC LA- TER SI- MUL ET HU- MA- NI-

SED HIC LA- TER SI- MUL ET HU- MA- NI-

TAS AM- BO TA- MEN CRE- DENS AT- QUE CON- FI-

TAS AM- BO TA- MEN CRE- DENS AT- QUE CON- FI-

TENS PE- TO QUOD PE- TI- MIT LA- TRO PE- NI-

TENS PE- TO QUOD PE- TI- MIT LA- TRO PE- NI-

TENS

REFRAIN:
AVE JESU

TENS

f *10*^v

O CLE- MENS O PI- E

f *11*²

O CLE- MENS O PI- E

Handwritten musical score for the first system. The treble staff contains the melody, and the bass staff provides a harmonic accompaniment. The lyrics are written below the notes.

JE- SU QUEM VE- LA- TUM NUNC AS- PI- CI-

Handwritten musical score for the second system. The treble staff contains the melody, and the bass staff provides a harmonic accompaniment. The lyrics are written below the notes.

O QUAM- DO FI- ET IS- TUD QUOD IAM

Handwritten musical score for the third system. The treble staff contains the melody, and the bass staff provides a harmonic accompaniment. The lyrics are written below the notes.

SI- TI- O UT TE RE- UE- LA- TA CER- UENS

Handwritten musical score for the fourth system. The treble staff contains the melody, and the bass staff provides a harmonic accompaniment. The lyrics are written below the notes.

FA- CI- E VI- SU SIM BE- A- TUS TU- AE

8 GLO- RI- AE.

REFRAIN:
AVE JESH

GLO- RI- AE.

O DUL- CIS FI- LI MA- RI- AE

O DUL- CIS FI- LI MA- RI- AE

O SALUTARIS HOSTIA

f. 11^v - 12^aRudrics f. 11^v: ALTUS
BASUS [sic]12^a: TENOR

Handwritten musical score for "O SALUTARIS HOSTIA". The score is written on three staves. The top two staves are for Altus and Tenor voices, and the bottom staff is for Bassus. The lyrics are "O SA-LU-TA-RIS" and "O SA-LU-TA-RIS". The music is in G major (one sharp) and 4/4 time. The first staff (Altus) has a treble clef and a key signature of one sharp. The second staff (Tenor) has a treble clef and a key signature of one sharp. The third staff (Bassus) has a bass clef and a key signature of one sharp. The lyrics are written below the notes.

Handwritten musical score for "HOS-TI-A QUAE CAE-LI PAN-". The score is written on three staves. The top two staves are for Altus and Tenor voices, and the bottom staff is for Bassus. The lyrics are "HOS-TI-A QUAE CAE-LI PAN-" and "RIS HOS-TI-A QUAE CAE-LI PAN-". The music is in G major (one sharp) and 4/4 time. The first staff (Altus) has a treble clef and a key signature of one sharp. The second staff (Tenor) has a treble clef and a key signature of one sharp. The third staff (Bassus) has a bass clef and a key signature of one sharp. The lyrics are written below the notes.

Handwritten musical score for three voices (Soprano, Alto, Bass) with lyrics: DIS O-STI-UM BEL-LA PRE-MUNT MOS-.

The score is written on three staves. The lyrics are: DIS O-STI-UM BEL-LA PRE-MUNT MOS-.

Handwritten musical score for three voices (Soprano, Alto, Bass) with lyrics: TI-LI-A DA RO-BUR FER AU-XI-LI-.

The score is written on three staves. The lyrics are: TI-LI-A DA RO-BUR FER AU-XI-LI-.

Handwritten musical score for three voices (Soprano, Alto, Bass) with lyrics: UM DA RO-BUR FER AU-XI-LI-UM.

The score is written on three staves. The lyrics are: UM DA RO-BUR FER AU-XI-LI-UM.

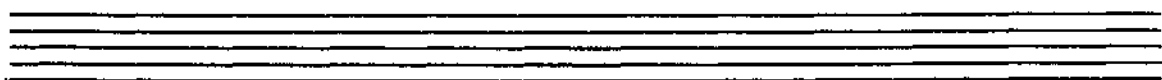
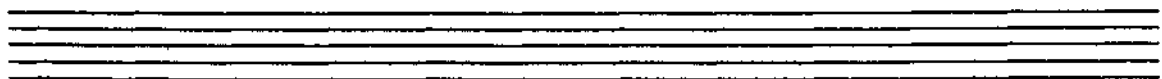
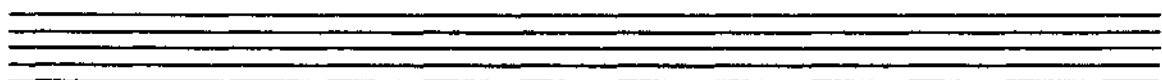
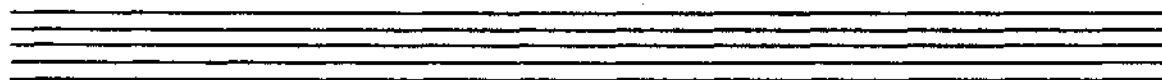
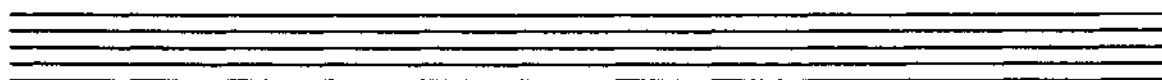
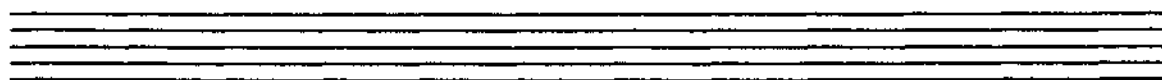
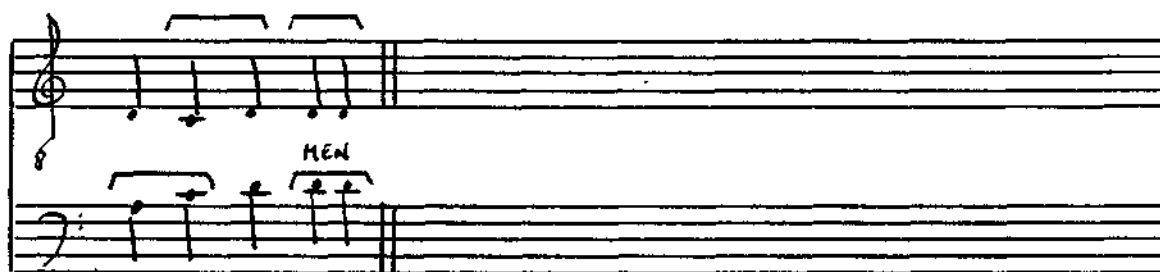
AVE MARIS STELLA

f. 15²

First system of the musical score. It consists of two staves. The upper staff is in treble clef with a common time signature 'C'. The lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The melody is written on the upper staff, and the bass line is on the lower staff. The lyrics are written below the staves, with hyphens indicating syllables that span across notes. The lyrics for this system are: A- VE A- VE MA- RIS STEL- LA.

Second system of the musical score. It consists of two staves. The upper staff is in treble clef with a common time signature 'C'. The lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The melody continues on the upper staff, and the bass line continues on the lower staff. The lyrics for this system are: DE- i MA- TER AL- MA AT QUE SEM-PER VIR-GO.

Third system of the musical score. It consists of two staves. The upper staff is in treble clef with a common time signature 'C'. The lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The melody continues on the upper staff, and the bass line continues on the lower staff. The lyrics for this system are: FAE-LIX CAE- LI POR- TA A-.



KYRIE GODT IS GEKOMEN

f. 15^v - 16²CHANT: KYRIE II (MAGNUS DEUS); f. 15^v

Ky-ri-e Ky-ri-e Godt is ge-co-men int aertrijck

Ky-ri-e Ky-ri-e Godt is ge-co-men int aertrijck

Tot on-ser vro-men des wil-len wy tal-len ty-den

Tot on-ser vro-men des wil-len wy tal-len ty-den

VER-BLÿ-DEN E-LEÿ-SON

VER-BLÿ-DEN E-LEÿ-SON

KY-RI-E GODT IS GHE-BOO-REN VAN EEN MACHT WT-VER-CO-REN

KY-RI-E GODT IS GHE-BOO-REN VAN EEN MACHT WT-VER-CO-REN

DAER BY SÏN WÏJ ONT-BON-DEN VAN SON-DEN E- LEÏ-SON

DAER BY SÏN WÏJ ONT-BON-DEN VAN SON-DEN E- LEÏ-SON

KY-RI-E GODT MOET BE-KEE-REN DEN SON-DAER EN-DE LEE-REN

KY-RI-E GODT MOET BE-KEE-REN DEN SON-DAER EN-DE LEE-REN

DAT HÏ SÏN QUAE-DE LEE-UEEN BE-GE-UE E- LEÏ-SON

DAT HÏ SÏN QUAE-DE LEE-UEEN BE-GE-UE E- LEÏ-SON

Handwritten musical score for the first system. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. Both staves have a common time signature of 8. The lyrics are written below the staves, with some words hyphenated across measures. The melody is written in the treble staff, and the bass line is in the bass staff.

CHRI- STE ME- DE- Cÿ- NE ON- SER Pÿ- NE

CHRI- STE ME- DE- Cÿ- NE ON- SER Pÿ- NE

Handwritten musical score for the second system. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. Both staves have a common time signature of 8. The lyrics are written below the staves, with some words hyphenated across measures. The melody is written in the treble staff, and the bass line is in the bass staff. There are dynamic markings *f. 16^v* and *f. 17²* above the staves.

OM ON- SE NOOT BLEET GHÿ DOOT E- LEÿ- SON

OM ON- SE NOOT BLEET GHÿ DOOT E- LEÿ- SON

Handwritten musical score for the third system. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. Both staves have a common time signature of 8. The lyrics are written below the staves, with some words hyphenated across measures. The melody is written in the treble staff, and the bass line is in the bass staff.

CHRI- STE SOON DES VA- DERS ON- SE BE- RAE- DER

CHRI- STE SOON DES VA- DERS ON- SE BE- RAE- DER

Handwritten musical score for the fourth system. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. Both staves have a common time signature of 8. The lyrics are written below the staves, with some words hyphenated across measures. The melody is written in the treble staff, and the bass line is in the bass staff.

INT GOE- DE WERCK MAECKT ONS STERCK E- LEÿ- SON

INT GOE- DE WERCK MAECKT ONS STERCK E- LEÿ- SON

Handwritten musical score for the first system. The treble staff begins with a treble clef and a common time signature 'C'. The bass staff begins with a bass clef and a common time signature 'C'. Both staves have a key signature of one flat (B-flat). The lyrics are written below the staves, with some words underlined. The melody is written in a simple, folk-like style with eighth and quarter notes.

CHRI- STE ON- SE BROE- DER EN- DE BE- HOE- DER

CHRI- STE ON- SE BROE- DER EN- DE BE- HOE- DER

Handwritten musical score for the second system. The treble staff begins with a treble clef and a common time signature 'C'. The bass staff begins with a bass clef and a common time signature 'C'. Both staves have a key signature of one flat (B-flat). The lyrics are written below the staves, with some words underlined. The melody is written in a simple, folk-like style with eighth and quarter notes.

EN BE- GEEFT ONS NIET INT VER- DRIET E- LEIJ- SON

EN BE- GEEFT ONS NIET INT VER- DRIET E- LEIJ- SON

Handwritten musical score for the third system. The treble staff begins with a treble clef and a common time signature 'C'. The bass staff begins with a bass clef and a common time signature 'C'. Both staves have a key signature of one flat (B-flat). The lyrics are written below the staves, with some words underlined. The melody is written in a simple, folk-like style with eighth and quarter notes.

KY- RI- E WIJ SÏN ONT- LOO- PEN DEN VI- ANT IN DER DOO- PEN

KY- RI- E WIJ SÏN ONT- LOO- PEN DEN VI- ANT IN DER DOO- PER

Handwritten musical score for the fourth system. The treble staff begins with a treble clef and a common time signature 'C'. The bass staff begins with a bass clef and a common time signature 'C'. Both staves have a key signature of one flat (B-flat). The lyrics are written below the staves, with some words underlined. The melody is written in a simple, folk-like style with eighth and quarter notes.

MI HELPT ONS ONT- GAEN SÏN GE- VAN- GE- NIS E- LEIJ- SON

MI HELPT ONS ONT- GAEN SÏN GE- VAN- GE- NIS E- LEIJ- SON

Ky-ri-e GODT MOET BE-HOE-DEN in sij-nen DIENST DEN GOE-DEM

Ky-ri-e GODT MOET BE-HOE-DEN in sij-nen DIENST DEN GOE-DEM

DAT sij DAT ER-VE VER-WER-MEN E-LEÏ-SON

DAT sij DAT ER-VE VER-WER-MEN E-LEÏ-SON

Ky-ri-e GODT VA-DER SOO-NE HEÏL-GEN GEEST DRIE PER-SO-NEN

Ky-ri-e GODT VA-DER SOO-NE HEÏL-GEN GEEST DRIE PER-SO-NEN

GODT LAET ONS AL-TOOS LO-MEN HIER BO-MEN E-LEÏ-SON

GODT LAET ONS AL-TOOS LO-MEN HIER BO-MEN E-LEÏ-SON

NU LAET ONS SINGEN.

§. 17^v - 18[~]

RUBRIC: §. 17^v; SUPERIUS

§. 18^a; BASSUS

Handwritten musical score for the first system. It consists of two staves, treble and bass clef. The lyrics are written below the notes. The first staff (treble clef) has the lyrics: NU LAET ONS SINGEN. HET IS TIJDT, EST. The second staff (bass clef) has the lyrics: NU LAET ONS SINGEN. HET IS TIJDT, EST. There is a vertical line between the first and second measures of each staff.

Handwritten musical score for the second system. It consists of two staves, treble and bass clef. The lyrics are written below the notes. The first staff (treble clef) has the lyrics: PU-ER NA-TUS HO-DI-E, DIE ONS AL-LEEN. The second staff (bass clef) has the lyrics: PU-ER NA-TUS HO-DI-E, DIE ONS AL-LEEN.

Handwritten musical score for the third system. It consists of two staves, treble and bass clef. The lyrics are written below the notes. The first staff (treble clef) has the lyrics: HEEFT VER-BLIJFT PRO-CUR-TO-RUM CRI-MI-NE. The second staff (bass clef) has the lyrics: HEEFT VER-BLIJFT PRO-CUR-TO-RUM CRI-MI-NE.

Handwritten musical score for the first system. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the notes.

HO- DI- E HO- DI- E NA- TUS EST REX

HO- DI- E HO- DI- E NA- TUS EST REX

Handwritten musical score for the second system. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the notes.

GLO- RI- AE

GLO- RI- AE

Handwritten musical score for the third system. The treble staff has a key signature of one flat (B-flat) and a 3/4 time signature. The bass staff has a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics are written below the notes.

DIE SO- NE WAS VAN HE- MEL- RYCK, EST PU- ER

DIE SO- NE WAS VAN HE- MEL- RYCK, EST PU- ER

Handwritten musical score for the fourth system. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the notes.

NA- TUS HO- DI- E IS GE- WOR- DEN ONS GHE-

NA- TUS HO- DI- E IS GE- WOR- DEN ONS GHE-

Handwritten musical score for the first system. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the notes.

LÛCK PRO CUNE- TO- RUM CRI- MI- NE HO- DI-

LÛCK PRO CUNE- TO- RUM CRI- MI- NE HO- DI-

Handwritten musical score for the second system. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the notes.

E HO- DI- E MA- TUS EST REX GLO- RI- AE

E HO- DI- E MA- TUS EST REX GLO- RI- AE

Handwritten musical score for the third system. The treble staff has a key signature of one flat (B-flat) and a 3/4 time signature. The bass staff has a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics are written below the notes.

DIE EN- GE- LEN GODTS VAN HE- MEL- RÛCK, EST PU- ER

DIE EN- GE- LEN GODTS VAN HE- MEL- RÛCK, EST PU- ER

Handwritten musical score for the fourth system. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the notes.

MA- TUS HO- DI- E SIJ SON- GEN AL BLÿ- DE-

MA- TUS HO- DI- E SIJ SON- GEN AL BLÿ- DE-

Handwritten musical score for the first system. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the notes.

Lück pro chur- TO- rum CRI- MI- NE Ho- Di- E

Lück pro chur- TO- rum CRI- MI- NE Ho- Di- E

Handwritten musical score for the second system. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the notes.

Ho- Di- E NA- TUS EST REX GLO- RI- AE

Ho- Di- E NA- TUS EST REX GLO- RI- AE

Handwritten musical score for the third system. The treble staff has a key signature of one flat (B-flat) and a 3/4 time signature. The bass staff has a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics are written below the notes.

GLO- RI- A IN DER EE- WICH- EYT EST PU- ER NA- TUS

GLO- RI- A IN DER EE- WICH- EYT EST PU- ER NA- TUS

Handwritten musical score for the fourth system. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the notes.

Ho- Di- E AL Bÿ DER HEÿLIG ER TRI- NI- TEYT

Ho- Di- E AL Bÿ DER HEÿLIG-ER TRI- NI- TEYT

f. 19^v

PRO CUNC- TO- RUM CRI- MI- NE Ho- di- E

PRO CUNC- TO- RUM CRI- MI- NE Ho- di- E

Ho- di- E NA- TUS EST REX GLO- RI- AE

Ho- di- E NA- TUS EST REX GLO- RI- AE

f. 19^v

DIE HAR- DER- KENS OP DIE VEL- DE LA- GEN EST PU- ER NA- TUS

DIE HAR- DER- KENS OP DIE VEL- DE LA- GEN EST PU- ER NA- TUS

Ho- di- E EEN GROO- TE CLAER- HEYT DAT SY SA- GEN

Ho- di- E EEN GROO- TE CLAER- HEYT DAT SY SA- GEN

Handwritten musical score for the first system. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter notes and half notes. The bass staff follows a similar pattern. The lyrics are written below the notes.

PRO CUNE- TO- RUM CRI- MI- NE HO- DI- E

PRO CUNE- TO- RUM CRI- MI- NE HO- DI- E

Handwritten musical score for the second system. The treble staff continues the melody with quarter and half notes. The bass staff provides a harmonic accompaniment. The lyrics are written below the notes.

HO- DI- E NA- TUS EST REX GLO- RI- AE

HO- DI- E NA- TUS EST REX GLO- RI- AE

Handwritten musical score for the third system. The treble staff has a 3/4 time signature. The melody is written in quarter notes. The bass staff follows with a similar rhythm. The lyrics are written below the notes.

WANT ONS DAER IS EEN KINT GE- BO- REN EST PU- ER NA- TUS

WANT ONS DAER IS EEN KINT GE- BO- REN EST PU- ER NA- TUS

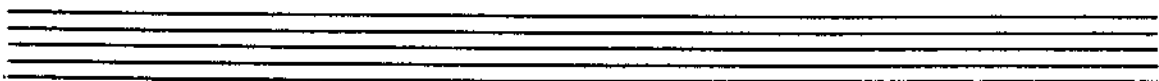
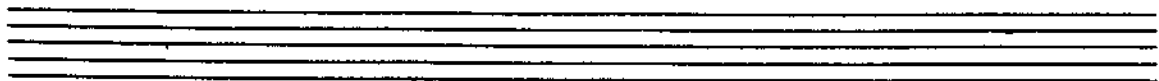
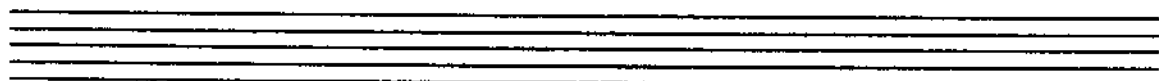
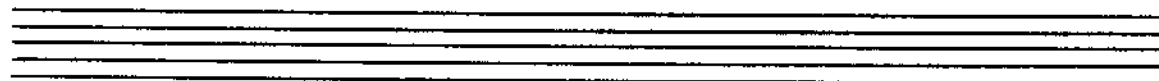
Handwritten musical score for the fourth system. The treble staff continues the melody with quarter and half notes. The bass staff provides a harmonic accompaniment. The lyrics are written below the notes.

HO- DI- E VAN EEN DER MA- GET UT VER- CO- REN

HO- DI- E VAN EEN DER MA- GET UT VER- CO- REN

PRO CUM- TO- RUM CRI- MI- NE HO- DI- E

HO- DI- E NA- TUS EST REX GLO- RI- AE



IN HOC FESTO BLYDELÿCKE

f. 20^v - 21^r

IN HOC FES-TO IN HOC FES-TO BLY-DE-

IN HOC FES-TO IN HOC FES-TO BLY-DE-

Lÿ-CKE QUIS-QUE LAN-DA-BIT DO-MI-

Lÿ-CKE QUIS-QUE LAN-DA-BIT DO-MI-

NUM VAN WIENS GE- DOOR-TE GE-MEE-NE-

NUM VAN WIENS GE- DOOR-TE GE-MEE-NE-

(4)

Lij-cke Gau-det cho-rus cae-les-ti-um

Lij-cke Gau-det cho-rus cae-les-ti-um

mag-num no-num gau-di-um dat hij ghe-bo-ren

mag-num no-num gau-di-um dat hij ghe-bo-ren

(5)

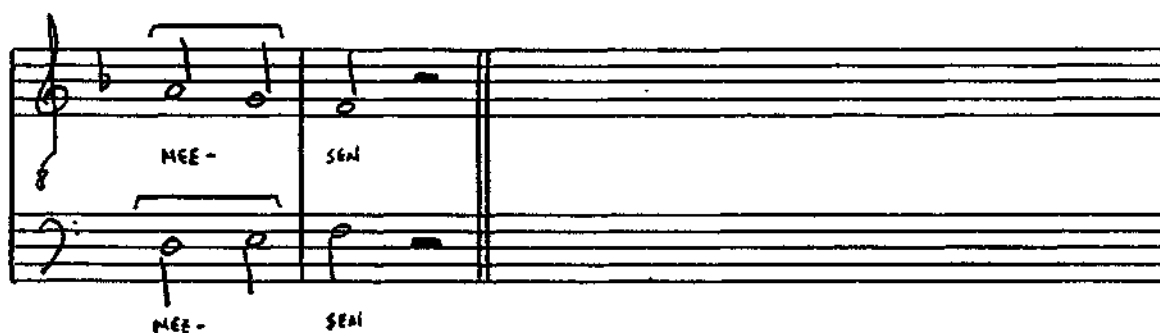
wil-de we-sen qui sa-nat mun-dum

wil-de we-sen qui sa-nat mun-dum

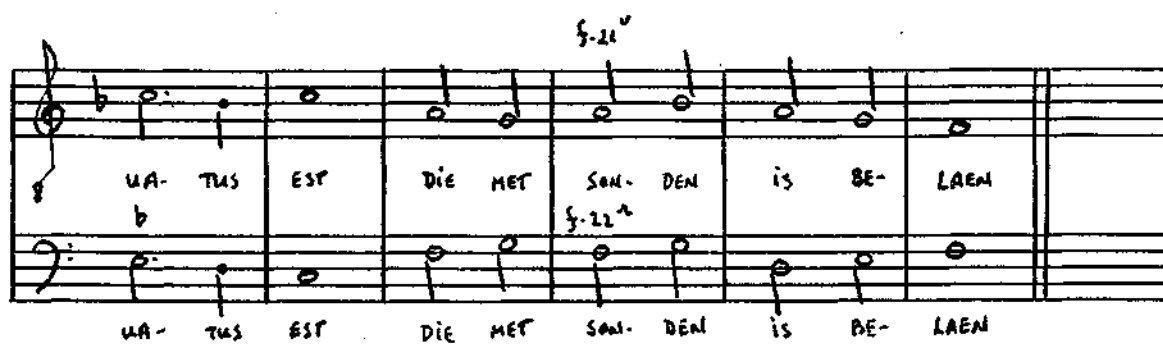
(6)

lan-gui-dum van al-le sce-ren mach hij ons ghe-

lan-gui-dum van al-le sce-ren mach hij ons ghe-



REFRAIN:



(8)

Handwritten musical notation for system (8) on a grand staff. The treble clef staff contains the melody with lyrics: LAE- TE- MUR GROOT EN- DE CLEÿ- NE PRO IP- SI- US. The bass clef staff contains the bass line with the same lyrics: LAE- TE- MUR GROOT EN- DE CLEÿ- NE PRO IP- SI- US. The music is in 4/4 time and G major.

LAE- TE- MUR GROOT EN- DE CLEÿ- NE PRO IP- SI- US

LAE- TE- MUR GROOT EN- DE CLEÿ- NE PRO IP- SI- US

(9)

Handwritten musical notation for system (9) on a grand staff. The treble clef staff contains the melody with lyrics: GLO- RI- A DIE EN- GE- LEN SIN- GEN AL- GHE-. The bass clef staff contains the bass line with the same lyrics: GLO- RI- A DIE EN- GE- LEN SIN- GEN AL- GHE-. The music is in 4/4 time and G major.

GLO- RI- A DIE EN- GE- LEN SIN- GEN AL- GHE-

GLO- RI- A DIE EN- GE- LEN SIN- GEN AL- GHE-

Handwritten musical notation for system (10) on a grand staff. The treble clef staff contains the melody with lyrics: MEÿ- NE DE- O IN EX- CEL- SIS GLO- RI- A DRIE. The bass clef staff contains the bass line with the same lyrics: MEÿ- NE DE- O IN EX- CEL- SIS GLO- RI- A DRIE. The music is in 4/4 time and G major.

MEÿ- NE DE- O IN EX- CEL- SIS GLO- RI- A DRIE

MEÿ- NE DE- O IN EX- CEL- SIS GLO- RI- A DRIE

(10)

Handwritten musical notation for system (11) on a grand staff. The treble clef staff contains the melody with lyrics: CO- NINGEN ET DE PA- TRI- A DIE QUA- MEN VAN SOO. The bass clef staff contains the bass line with the same lyrics: CO- NINGEN ET DE PA- TRI- A DIE QUA- MEN VAN SOO. The music is in 4/4 time and G major.

CO- NINGEN ET DE PA- TRI- A DIE QUA- MEN VAN SOO

CO- NINGEN ET DE PA- TRI- A DIE QUA- MEN VAN SOO

Handwritten musical score for the first system. The treble staff has a key signature of one flat (B-flat) and a common time signature. The lyrics are: VAER- RE DANT IL- LI SA- CRI- FI- CI-. The bass staff has a key signature of one flat and a common time signature. The lyrics are: VAER- RE DANT IL- LI SA- CRI- FI- CI-.

Handwritten musical score for the second system. The treble staff has a key signature of one flat and a common time signature. The lyrics are: A GOUT WIE- ROECK EN- DE MÏJRE EN- DE MÏJ- R-. The bass staff has a key signature of one flat and a common time signature. The lyrics are: A GOUT WIE- ROECK EN- DE MÏJRE EN- DE MÏJ- R-.

Handwritten musical score for the third system. The treble staff has a key signature of one flat and a common time signature. The lyrics are: RE. The bass staff has a key signature of one flat and a common time signature. The lyrics are: RE. The section is labeled: REFRAIN: IN BETHLEEM.

Handwritten musical score for the fourth system. The treble staff has a key signature of one flat and a common time signature. The lyrics are: IS- TE PU- ER IN EEN CREB- BE SUB FAE- NO. The bass staff has a key signature of one flat and a common time signature. The lyrics are: IS- TE PU- ER IN EEN CREB- BE SUB FAE- NO.

(11) (12)

FU- IT PO- SI- TUS WANT Hÿ EN HAD- DE AN-

FU- IT PO- SI- TUS WANT Hÿ EN HAD- DE AN-

f. 22^v

DEKS GEEN BED- DE REX RE- GUM AT- QUE DO- MI-

DEKS GEEN BED- DE REX RE- GUM AT- QUE DO- MI-

MUS CUM IP- SO BOS ET A- SI- MUS Hÿ

MUS CUM IP- SO BOS ET A- SI- MUS Hÿ

THOONDE GROOT OOT- MOE- DICH- HEÿ- DEN HOE

THOON-DE GROOT OOT- MOE- DICH- HEÿ- DEN HOE

(14) (15)

NO-TUM FU-IT PAS-TO-RI-BUS

NO-TUM FU-IT PAS-TO-RI-BUS

DIE DIE SCHAEPEKENS WACH-TEN AN DER HEIJ-DEN

DIE DIE SCHAEPEKENS WACH-TEN AN DER HEIJ-DEN

REFRAIN:
IN
BETHLEEM

IS-TE PU-ER IS GE-BOO-REN

IS-TE PU-ER IS GE-BOO-REN

(16)

AD SA-LU-TEM OM-NI-UM VANT

AD SA-LU-TEM OM-NI-UM VANT

Handwritten musical score for the first system. The treble staff has a key signature of one flat (B-flat) and a common time signature. The lyrics are: *Wij wa- ren al- le ver- lo- ren per pri- mi pa-*. The bass staff has a key signature of one flat and a common time signature. The lyrics are: *Wij wa- ren al- le ver- lo- ren per pri- mi pa-*.

Handwritten musical score for the second system. The treble staff has a key signature of one flat and a common time signature. The lyrics are: *ren- tis vi- ti- um ro- ge- nus er- go*. The bass staff has a key signature of one flat and a common time signature. The lyrics are: *ren- tis vi- ti- um ro- ge- nus er- go*. There is a handwritten "(17)" above the treble staff and a handwritten "(18)" below the bass staff.

Handwritten musical score for the third system. The treble staff has a key signature of one flat and a common time signature. The lyrics are: *do- mi- num dat hij ons niet en wil be-*. The bass staff has a key signature of one flat and a common time signature. The lyrics are: *do- mi- num dat hij ons niet en wil be-*.

Handwritten musical score for the fourth system. The treble staff has a key signature of one flat and a common time signature. The lyrics are: *swij- ken post hu- ius vi- tae*. The bass staff has a key signature of one flat and a common time signature. The lyrics are: *swij- ken post hu- ius vi- tae*.

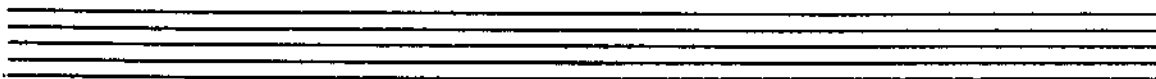
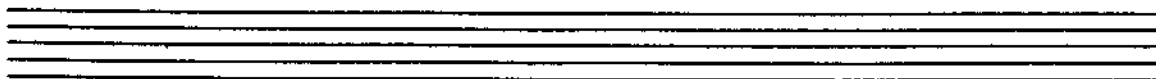
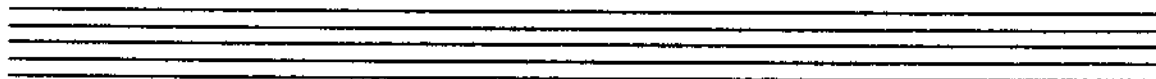
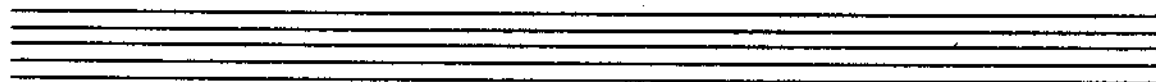
f-23^v

TER- MI- NUM DAT HÜ ONS HELPT INT HE- MEL-

TER- MI- NUM DAT HÜ ONS HELPT INT HE- MEL-

RÜ- CKE REFRAIN: IN BETHLEEM

RÜ- CKE



IHESUM CORDE COLITE

§. 23^{va} - 24

Handwritten musical score for "IHESUM CORDE COLITE" in 3/4 time. The first system shows the vocal melody and bass line. The lyrics are: IHE-SUM IHE-SUM COR-DE CO-LI-TE.

Handwritten musical score for "PI-E ME-DI-TAN-DO LAN-DES E-IUS". The second system shows the vocal melody and bass line. The lyrics are: PI-E ME-DI-TAN-DO LAN-DES E-IUS.

Handwritten musical score for "PRO-MI-TE VO-CEM E-XAL-TAN-DO". The third system shows the vocal melody and bass line. The lyrics are: PRO-MI-TE VO-CEM E-XAL-TAN-DO.

TEM- PUS AC- CEP- TA- BI- LE PI- E RU- MI-

TEM- PUS AC- CEP- TA- BI- LE PI- E RU- MI-

NAM- DO in quo VE- NIT DO- MI- NUS

NAM- DO in quo VE- NIT DO- MI- NUS

CAR- NE SE VE- LAN- DO

CAR- NE SE VE- LAN- DO

REFRAIN:

f. 24

ONS is GHE- BO- REN EEN WT- UER- CO- REN CLEYN

ONS is GHE- BOO- REN EEN WT- UER- CO- REN CLEYN

Handwritten musical score for the first system. The treble staff contains the melody, and the bass staff contains the bass line. The lyrics are written below the notes.

KIN- DE- KYN WAERT NIET GHE- BO- REN WIJ WAE- REN VER-

KIN- DE- KYN WAERT NIET GHE- BO- REN WIJ WAE- REN VER-

Handwritten musical score for the second system. The treble staff contains the melody, and the bass staff contains the bass line. The lyrics are written below the notes.

LOO- REN LAET ONS VRO- LYCK SYN

LOO- REN LAET ONS VRO- LYCK SYN

Handwritten musical score for the third system. The treble staff contains the melody, and the bass staff contains the bass line. The lyrics are written below the notes.

MINE LI- QUE- SCIT A- NI- MA TO- TA PER A-

MINE LI- QUE- SCIT A- NI- MA TO- TA PER A-

Handwritten musical score for the fourth system. The treble staff contains the melody, and the bass staff contains the bass line. The lyrics are written below the notes.

MO- REM PA- LI- DA CON- SI- DE- RANS

MO- REM PA- LI- DA CON- SI- DE- RANS

Handwritten musical notation for the first system, featuring a treble and bass staff. The lyrics are written below the notes.

OM- NI- UM AN- THO- REM VA- GI- EN- TEM

OM- NI- UM AN- THO- REM VA- GI- EN- TEM

Handwritten musical notation for the second system, featuring a treble and bass staff. The lyrics are written below the notes.

PAR- UH- LUM IUX- TA NOS- TRUM NO- REM

PAR- UH- LUM IUX- TA NOS- TRUM NO- REM

Handwritten musical notation for the third system, featuring a treble and bass staff. The lyrics are written below the notes.

UT CU- RA- RET VE- TE- REM SER- UH- LI LAN-

UT CU- RA- RET VE- TE- REM SER- UH- LI LAN-

Handwritten musical notation for the fourth system, featuring a treble and bass staff. The lyrics are written below the notes.

CUO- REM

CUO- REM

REFRAIN: ONS IS GEBORREN

Handwritten musical score for the first system. The treble staff contains the melody, and the bass staff contains the bass line. The lyrics are written below the notes.

PLO- RANS HIC IN- GE- MU- IT DIC FONS PI- E-

PLO- RANS HIC IN- GE- MU- IT DIC FONS PI- E-

Handwritten musical score for the second system. The treble staff contains the melody, and the bass staff contains the bass line. The lyrics are written below the notes.

TA- TIS QUI TE PAN- NIS IN- DU- IT

TA- TIS QUI TE PAN- NIS IN- DU- IT

Handwritten musical score for the third system. The treble staff contains the melody, and the bass staff contains the bass line. The lyrics are written below the notes. Performance markings include (1) and f. 25^v above the staff, and f. 26² below the staff.

NOS- TRA PAN- PER- TA- TIS QUI TI- BI CON- SU- LU-

NOS- TRA PAN- PER- TA- TIS QUI TI- BI CON- SU- LU-

Handwritten musical score for the fourth system. The treble staff contains the melody, and the bass staff contains the bass line. The lyrics are written below the notes.

IT SIC TE DA- RE GRA- TIS NI- SI

IT SIC TE DA- RE GRA- TIS NI- SI

ZE- LUS VE- NE- MENS AR- DOR CHA- RI- TA-

ZE- LUS VE- NE- MENS AR- DOR CHA- RI- TA-

TIS

REFRAIN: ONS IS GHEBOOREN

TIS

O- PRE OUL- CIS PAR- UM- LE AU- ER SI- NE

O- PRE OUL- CIS PAR- UM- LE AU- ER SI- NE

PA- RI FAE- LIX CU- i DA- TUM EST

PA- RI FAE- LIX CU- i DA- TUM EST

TE MUNG AM- PLEX- A- RI MA- MUS PE- DES

TE MUNG AM- PLEX- A- RI MA- MUS PE- DES

LAM- BE- RE FLEM- TEM CON- SO- LA- RI

LAM- BE- RE FLEM- TEM CON- SO- LA- RI

TU- IS IN OB- SE- QUI- IS IH- GI- TER NO-

TU- IS IN OB- SE- QUI- IS IH- GI- TER NO-

RA- RI

RA- RI

REFRAIN: ONS IS CHEBOOREN

TE RO- GA- MUS i- gi- TUR COR- DE si- ti- bun-

TE RO- GA- MUS i- gi- TUR COR- DE si- ti- bun-

DO MO- NAR- CHAM QUO RE- gi- TUR quid quid

DO MO- NAR- CHAM QUO RE- gi- TUR quid quid

3.26^v

EST IN MUN- DO UT CAE- LI PA- LA- TI-

EST IN MUN- DO UT CAE- LI PA- LA- TI-

A NOS DES SPE- CH- LA- RI IN AE-

A NOS DES SPE- CH- LA- RI IN AE-

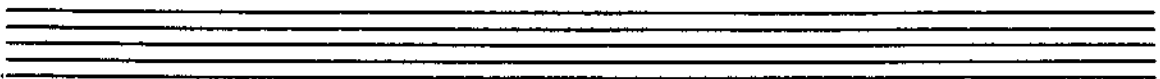
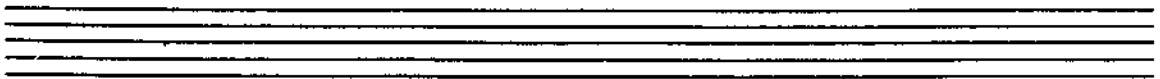
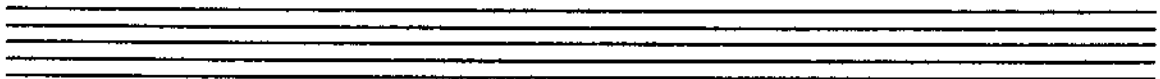
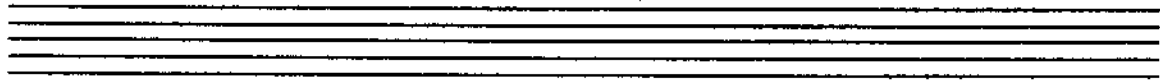
TER-NA PA-TRI-A ET TE-CUM DE-A-

TER-NA PA-TRI-A ET TE-CUM DE-A-

RI

REFRAIN: DAS IS CHE BOOREN

RI



IHESUM CORDE COLITE ALTEANATE VERSION

§. 130 V: "SUPERIUS"
WITH ORIGINAL VOICE
ON §. 23^u

Handwritten musical score for the first system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a 3/4 time signature. The melody is written on the top staff, and the lyrics are written below the bottom staff. The lyrics are: IHE-SUM COR-DE CO-LI-TE. The music is written in a simple, handwritten style.

Handwritten musical score for the second system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a 3/4 time signature. The melody is written on the top staff, and the lyrics are written below the bottom staff. The lyrics are: PI-E NE-DI-TAN-DO LAN-DES E-IUS. The music is written in a simple, handwritten style.

Handwritten musical score for the third system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a 3/4 time signature. The melody is written on the top staff, and the lyrics are written below the bottom staff. The lyrics are: PRO-MI-TE VO-CEM E-XAL-TAN-DO. The music is written in a simple, handwritten style.

TEM- PUS AC- CEP- TA- BI- LE PI- E RA- MI-

TEM- PUS AC- CEP- TA- BI- LE PI- E RA- MI-

MAN- DO IN QUO VE- MIT DO- MI- NUS

MAN- DO IN QUO VE- MIT DO- MI- NUS

CAR- NE SE VE- LAN- DO

CAR- NE SE VE- LAN- DO

REFRAIN: ONE IS CHORUSED
SAME VERSION FOR BOTH
VOICES: FROM §. 23^v.

IESU DULCIS MEMORIA

§. 26^v - 27[^]

Handwritten musical score for the first system, measures 26^v and 27[^]. The score is written on two staves (treble and bass clef) with a 3/4 time signature. The lyrics are: IESU DULCIS MEMORIA.

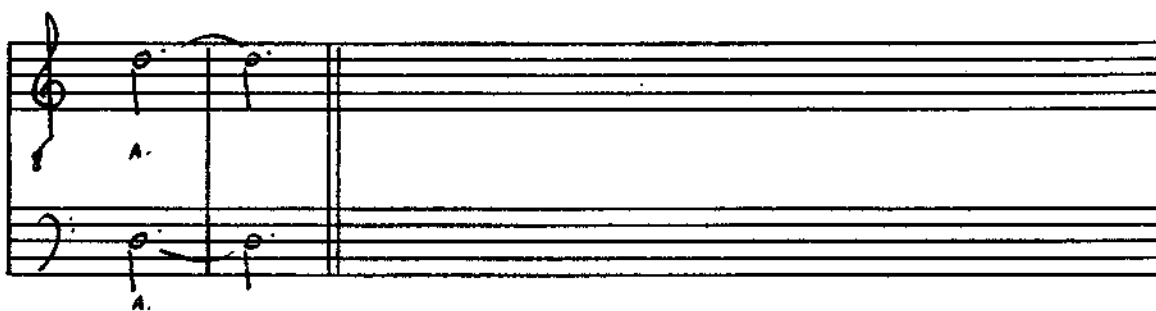
Measure 26^v: IESU
 Measure 27[^]: IESU DULCIS MEMORIA

Handwritten musical score for the second system, measures 28^v and 29[^]. The score is written on two staves (treble and bass clef) with a 3/4 time signature. The lyrics are: A DANS VERA CORDIS GAUDIA ASSUPER.

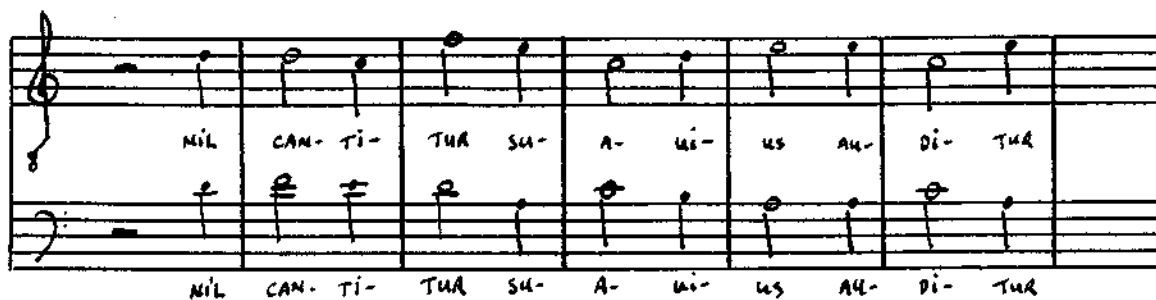
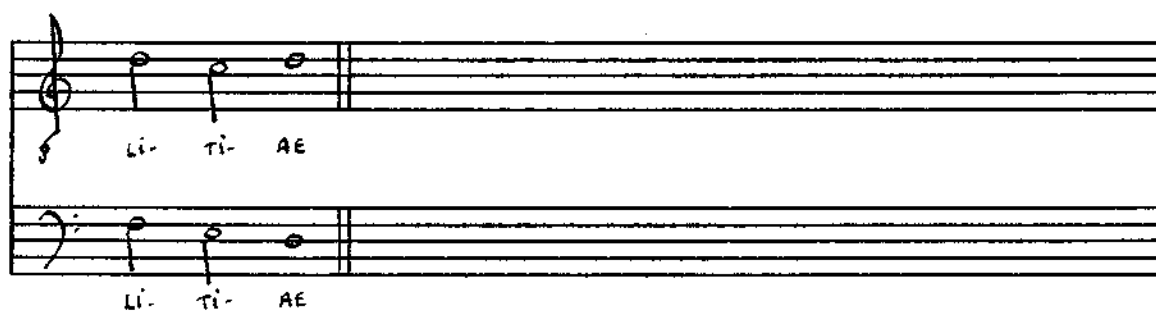
Measure 28^v: A DANS VERA CORDIS GAUDIA
 Measure 29[^]: ASSUPER

Handwritten musical score for the third system, measures 30^v and 31[^]. The score is written on two staves (treble and bass clef) with a 3/4 time signature. The lyrics are: MEL ET OMNI A E IUS DULCIS PRESENTI.

Measure 30^v: MEL ET OMNI A E IUS DULCIS PRESENTI
 Measure 31[^]: MEL ET OMNI A E IUS DULCIS PRESENTI



REFRAIN



Handwritten musical score for the first system. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of half notes. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of half notes. The lyrics are written below the notes.

NIL IN- CUN- DI- US NIL CO- GI- TA- TUR DUL- CI-

NIL IN- CUN- DI- US NIL CO- GI- TA- TUR DUL- CI-

Handwritten musical score for the second system. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of half notes. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of half notes. The lyrics are written below the notes. A refrain section is indicated by a bracket and the text "REFRAIN: AVE IESU".

US QUAM IE- SUS DE- i FI- LI- US

US QUAM IE- SUS DE- i FI- LI- US

REFRAIN:
AVE IESU

Handwritten musical score for the third system. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of half notes. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of half notes. The lyrics are written below the notes. A section marked "§.27" is indicated by a bracket and the text "§.27".

IE- SU SPES PE- NI- TEN- TI- BUS QUAM PI- US

IE- SU SPES PE- NI- TEN- TI- BUS QUAM PI- US

§.27

Handwritten musical score for the fourth system. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of half notes. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of half notes. The lyrics are written below the notes. A section marked "(1)" is indicated by a bracket and the text "(1)".

ES PE- TEN- TI- BUS QUAM BO- NUS TE QUE- REN- TI-

ES PE- TEN- TI- BUS QUAM BO- NUS TE QUE- REN- TI-

(1)

BUS SED QUID IN-UE-NI-EN-TI-BUS

REFRAIN:
AVE IESU

MA-NE NO-BIS CUM DO-MI-NE ET NOS IL-

(2)

LUS-TRA LU-MI-NE PUL-SA MEN-TIS CA-LI-GI-

NE MUN-DUM RE-PLENS DUL-CE-DI-NE

REFRAIN:
AVE IESU

QUEM PRO- SE- qua- mUR LAU- di- BUS VO- TIS HYM-

MIS ET PRE- ci- BUS UT NOS DO- NET CAE- LES- ti-

BUS cum ip- so FRU- i SE- di- BUS

REFRAIN:
AVE IESU

ENIXA EST PUERPERA
f. 28^v-29²

E- NI- XA E- NI- XA EST PU-

ER- PE- RA LAE- TE- TUA CON- CI- O

QUEM GA- BRI- EL PRAE- DI- XE- RAT LAE- TE- TUA

CHO-RUS HO-DI-E LAE-TE-TUA CLE-RI-

CHO-RUS HO-DI-E LAE-TE-TUA CLE-RI-

(4)

CO-RUM CHO-RUS HO-DI-E CAN-TI-CO-RUM CAN-TI-CIS LAE-

CO-RUM CHO-RUS HO-DI-E CAN-TI-CO-RUM CAN-TI-CIS LAE-

TI-TI AE

TI-TI AE

IUBILEUMS SINGULI
f. 29^v - 30^r

Iu-bi-le-mus Iu-bi-le-mus sin-gu-li

CAR-MI-NA PRO-MEN-TES FES-TA TAN-TI PAR-ULI

CRE-BRO RE-CO-LEN-TES E-IUS NAM NA-TI-UI-TAS

Handwritten musical score for the first system. The treble staff contains the melody with lyrics: FONS RE-DEM-TI- O- NIS OM-NI-BUS EST CLA-RI-TAS. The bass staff provides a harmonic accompaniment with the same lyrics: FONS RE-DEM-TI- O- NIS OM-NI-BUS EST CLA-RI-TAS.

Handwritten musical score for the second system. The treble staff continues the melody with lyrics: MAUD MA-LIS SED BO- NIS OM-NI-BUS EST. The bass staff continues the accompaniment with the same lyrics: MAUD MA-LIS SED BO- NIS OM-NI-BUS EST.

Handwritten musical score for the third system. The treble staff continues the melody with lyrics: CLA-RI-TAS MAUD MA-LIS SED BO-. The bass staff continues the accompaniment with the same lyrics: CLA-RI-TAS MAUD MA-LIS SED BO-.

Handwritten musical score for the fourth system. The treble staff concludes the melody with the word NIS. The bass staff concludes the accompaniment with the word NIS. A double bar line is present at the end of the system.

LAET ONS MET HARTEN REÿNE
 f. 30^v - 31[~]

ADDED VOICE: f. 30^v

MELODY: f. 31[~]

LAET ONS MET LAET ONS MET HAR- TEN REÿ-

LAET ONS MET LAET ONS MET HAR- TEN REÿ-

NE LO- UEN DAT SOE- TE KIN-DE- KÿN CLEÿ- NE MET

NE LO- UEN DAT SOE- TE KIN-DE- KÿN CLEÿ- NE MET

BRENGHT ONS UN- TER WEÿ- NE

BRENGT ONS UN- TER WEÿ- NE

IESUS NATUS DE VIRGINE

f. 30^v - 31^r

Handwritten musical score for 'IESUS NATUS DE VIRGINE'. The score is written on two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is in 3/4 time. The lyrics are: IESUS IESUS NATUS DE VIRGI-.

Handwritten musical score for 'NE QUI PAS-SUS EST PRO HO-MI-NE'. The score is written on two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is in 3/4 time. The lyrics are: NE QUI PAS-SUS EST PRO HO-MI-NE.

REFRAIN:

Handwritten musical score for the Refrain. The score is written on two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is in 3/4 time. The lyrics are: SUR-RE-XIT AL-LE-LU-IA AL-LE-LU-IA AL-.

LE- LU- IA

LE- LU- IA

VE- NI- MUS A- DO- RA- BI- MUS CHRIS- TUM RE- GEM LAU

VE- NI- MUS A- DO- RA- BI- MUS CHRIS- TUM RE- GEM LAU

DA- BI- MUS

DA- BI- MUS

REFRAIN:
SURREXIT ALLELUIA

GAU- DE- TE CUM LAE- TI- TI- A NAM CHRIS- TUS

GAU- DE- TE CUM LAE- TI- TI- A NAM CHRIS- TUS

Handwritten musical score for the phrase "FRE-GIT TAR-TA-RA". The music is written on a grand staff (treble and bass clefs) in a key with one flat (B-flat). The melody is simple, with notes on the treble staff and corresponding notes on the bass staff. The lyrics are written below the notes. A double bar line is followed by the text "REFRAIN: SURREXIT ALLELUIA."

FRE- GIT TAR- TA- RA

REFRAIN:
SURREXIT ALLELUIA.

FRE- GIT TAR- TA- RA

Handwritten musical score for the phrase "QUI NATUS EST IN BETH-LE-EM ET PAS-SUS". The music is written on a grand staff in a key with one flat. The melody is simple, with notes on the treble staff and corresponding notes on the bass staff. The lyrics are written below the notes. There are some handwritten markings above the first few notes: "f.31" and "f.32".

QUI NATUS EST IN BETH- LE- EM ET PAS- SUS

QUI NATUS EST IN BETH- LE- EM ET PAS- SUS

Handwritten musical score for the phrase "IN JE-RU-SA-LEM". The music is written on a grand staff in a key with one flat. The melody is simple, with notes on the treble staff and corresponding notes on the bass staff. The lyrics are written below the notes. A double bar line is followed by the text "REFRAIN: SURREXIT ALLELUIA".

IN JE- RU- SA- LEM

REFRAIN:
SURREXIT ALLELUIA

IN JE- RU- SA- LEM

VENIT QUEM PATER MISERAT

f.31^v - 32²: SAME AS; IESUS NATUS DE VIRGINE

Handwritten musical score for the phrase "VE-NIT QUEM PA-TER". The music is written on a grand staff in a key with one flat. The melody is simple, with notes on the treble staff and corresponding notes on the bass staff. The lyrics are written below the notes. A double bar line is followed by the text "WITH REFRAIN: CREATOR CONSOLATOR".

VE- NIT QUEM PA- TER

WITH REFRAIN:
CREATOR CONSOLATOR

VE- NIT QUEM PA- TER

AVE MARIA: O SUÏJER MAECHT
f. 32^v - 33[~]

A- VE MA- RI- A O SUÏJER A- VE MA- RI- A

A- VE MA- RI- A O SUÏJ- UER A- VE MA- RI- A

SUÏJ- UER MAECHT VAN IS- RA- EL WILT SEER VER-

SUÏJ- UER MAECHT VAN IS- RA- EL WILT SEER VER-

Blij- den u VAN DE- SEN BOOT- SCHA- P SCHO- NE DIE

Blij- den u VAN DE- SEN BOOT- SCHA- P SCHO- NE DIE

Handwritten musical score for the first system. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes.

ick hier BRING TOT U BE- NE- DIC- TA TU in

(1)

ick hier BRING TOT U BE- NE- DIC- TA TU in

Handwritten musical score for the second system. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes.

MU- LI- E- RI- BUS

MU- LI- E- RI- BUS

REFRAIN:

Handwritten musical score for the third system. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes.

O MA- RI- A MA- RI- A A- VE

O MA- RI- A MA- RI- A A- VE

Handwritten musical score for the fourth system. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes.

GRA- TI- A PLE- NA TE- CUM DO- MI- NUS

GRA- TI- A PLE- NA TE- CUM DO- MI- NUS

f. 33^v

BE- NE- DIC- TA TU in MU- LI- E- RI-

BE- NE- DIC- TA TU in MU- LI- E- RI-

BUS

BUS

BUS

A- VE MA- RI- A O MOE- DER GODTS VAN HE- MEL-

A- VE MA- RI- A O MOE- DER GODTS VAN HE- MEL-

RÏCK IE- SUM U KIN- DE CLEÏN AL- TIJT VOOR

RÏCK IE- SUM U KIN- DE CLEÏN AL- TIJT VOOR

Handwritten musical score for the first system. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. The bass staff has a key signature of one flat (Bb) and a common time signature (C). The melody consists of quarter and half notes. The lyrics are written below the staves.

ONS HEM BID- DET DAT MIJ ONS AL- GE- MEIJN VAN ONS

ONS HEM BID- DET DAT MIJ ONS AL- GE- MEIJN VAN ONS

Handwritten musical score for the second system. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. The bass staff has a key signature of one flat (Bb) and a common time signature (C). The melody consists of quarter and half notes. The lyrics are written below the staves.

SON- DEN REIJN MAE-CKEN WIL GROOT EN- DE CLEIJN

SON- DEN REIJN MAE-CKEN WIL GROOT EN- DE CLEIJN

REFRAIN: O MARIA

Empty musical staves for the refrain section, consisting of two systems of treble and bass staves.

Handwritten musical score for the refrain section. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. The bass staff has a key signature of one flat (Bb) and a common time signature (C). The melody consists of quarter and half notes. The lyrics are written below the staves.

A- VE MA- RI- A- V LO- UEN WIJ MET

A- VE MA- RI- A- V LO- UEN WIJ MET

Handwritten musical notation for the first system, featuring a treble and bass staff. The lyrics are in Dutch and appear to be a variation of the 'Hail Mary' prayer.

Top staff: HAR- TEN Blij PER NO- UA CAN- ti- CA WANT WT U

Bottom staff: HAR- TEN Blij PER NO- UA CAN- ti- CA WANT WT U

Handwritten musical notation for the second system, featuring a treble and bass staff. The lyrics continue the 'Hail Mary' prayer.

Top staff: is GE- BO- REN DAER DA- VID VER- LANG- DE NA BE- NE-

Bottom staff: is GE- BO- REN DAER DA- VID VER- LANG- DE NA BE- NE-

Handwritten musical notation for the third system, featuring a treble and bass staff. The lyrics continue the 'Hail Mary' prayer.

Top staff: DIC- TA TU IN MU- LI- E- RI- BUS

Bottom staff: DIC- TA TU IN MU- LI- E- RI- BUS

Handwritten musical notation for the fourth system, featuring a treble and bass staff. The text 'REFRAIN: O MARIA' is written in the center of the staff.

REFRAIN: O MARIA

GLORIA PATRI

f. 138^v - 139²

RUBRIC: f. 138^v TENOR A4
f. 139² BASSUS A4

TONE 1.

GLO-RI-A PA-TRI ET FI-LI-O ET SPI-

RI-TU-I SANC-TO ET E-KULTAUIT SPI-RI-

TUS ME-US IN DE-O SA-LU-TA-RI ME-O

TONE 2

GLO-RI-A GLO-RI-A PA-TRI ET FI-LI-O ET SPI-

RI-TU-I SANC-TO ET E-XUL-TA-MIT SPI-RI-

TUS ME-US IN DE-O SA-LU-TA-RI ME-O

TONE 3

GLO-RI-A GLO-RI-A PA-TRI ET FI-LI-O ET SPI-RI-TU

i SANC- TO ET E- XUL- TA- UIT SPI- RI- TUS

i SANC- TO ET E- XUL- TA- UIT SPI- RI- TUS

ME- US in DE- O SA- LU- TA- RI ME- O

ME- US in DE- O SA- LU- TA- RI ME- O

TONE 4

GLO- RI- A GLO- RI- A PA- TRI ET FI- LI- O ET SPI- RI-

GLO- RI- A GLO- RI- A PA- TRI ET FI- LI- O ET SPI- RI-

TU- i SANC- TO ET E- XUL- TA- UIT SPI- RI- TUS

TU- i SANC- TO ET E- XUL- TA- UIT SPI- RI- TUS

ME- US IN DE- O SA- LU- TA- RI ME- O

ME- US IN DE- O SA- LU- TA- RI ME- O

TONE 5
5-139^v-140[~]

GLO-RI-A GLO-RI-A PA-TRI ET FI- LI- O ET SPI-RI- TU- I

GLO-RI-A GLO-RI-A PA-TRI ET FI- LI- O ET SPI-RI- TU- I

SANC- TO ET E- XUL- TA- UIT SPI- RI- TUS ME- US IN DE-

SANC- TO ET E- XUL- TA- UIT SPI- RI- TUS ME- US IN DE-

O SA- LU- TA- RI ME- O

O SA- LU- TA- RI ME- O

TONE 6

GLO-RI-A PA-TRI ET FI-LI-O ET SPI-RI-

TU-I SANG-TO ET E-KUL-TA-UIT SPI-RI-

TUS ME-US IN DE-O SA-LU-TA-RI ME-O

TONE 7

GLO-RI-A PA-TRI ET FI-LI-O ET SPI-RI-

TH- i SANC- TO ET E- XUL- TA- UIT SPI- RI- TUS

TH- i SANC- TO ET E- XUL- TA- UIT SPI- RI- TUS

ME- US IN DE- O SA- LU- TA- RI ME- O

ME- US IN DE- O SA- LU- TA- RI ME- O

TONE 8

GLO- RI- A GLO- RI- A PA- TRI ET FI- LI- O ET SPI- RI- TU-

GLO- RI- A GLO- RI- A PA- TRI ET FI- LI- O ET SPI- RI- TU-

i SANC- TO ET E- XUL- TA- UIT SPI- RI-

i SANC- TO ET E- XUL- TA- UIT SPI- RI-

TUS ME- US IN DE- O SA LU- TA- RI ME- O

TUS ME- US IN DE- O SA LU- TA- RÉS ME- O

Tonus Peregrinus: PARTIAL SETTING ONLY

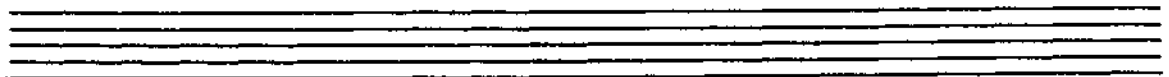
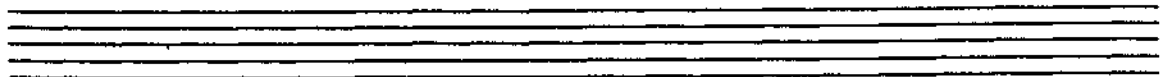
GLO- RI- A PA- TRI ET FI- LI- O

GLO- RI- A PA- TRI ET FI- LI- O

ET SPI- RI- TU- i SAN- C- TO

ET SPI- RI- TU- i SAN- C- TO

REMAINDER OF THE SETTING
NOT PRESENT



NOTES

The notes show emendations in the two-voice pieces to correct notational errors by the scribe. In a few cases pitch adjustments were necessary to perfect initial or cadential intervals of some phrases. For the most part however, the writer preferred to leave the occasional second or seventh as they occur in the manuscript because although infrequent, they are not necessarily wrong intervals. The majority of corrections involved alterations of note values in one or the other voice so that they coincide. Each change that was made in the transcriptions is indicated by an arabic numeral in brackets placed above the note(s) affected.

1. Sanctus, f. 2r.

(1). f. 2v; c notated in the discantus; changed to d.

2. Agnus Dei, f. 2v-3.

(1). f. 3r; g notated in the chant; changed to f.

3. In hoc festo blijdelijcke, f. 20v-21.

(1). f. 20v and 21r; note value doubled in both voices.

(2). f. 20v; note value doubled in upper voice.

(3). f. 20v; note value halved in upper voice.

(4). f. 21r; note value halved in lower voice.

(5). f. 20v; note value lengthened in upper voice.

- (6). f. 20v; in this and all the corresponding phrases of the other verses, a b flat is notated in the upper voice against a c in the lower voice; this should perhaps be a c in the upper voice since a consonance usually begins a phrase; the b flat is maintained in the transcriptions.
 - (7). f. 21r; note value doubled in lower voice.
 - (8). f. 21v and 22r; note value lengthened in both voices.
 - (9). f. 21v and 22r; note value doubled in both voices.
 - (10). f. 21v; note value halved in upper voice.
 - (11). f. 21v; dot added in upper voice.
 - (12). f. 21v and 22r; note value doubled in both voices.
 - (13). f. 22r; note value halved in lower voice.
 - (14). f. 22v; c notated in upper voice; changed to d.
 - (15). f. 22v; dot added in upper voice.
 - (16). f. 22v and 23r; note value doubled in both voices.
 - (17). f. 22v and 23r; note value doubled in both voices.
 - (18). f. 23r; dot added in lower voice.
4. Ihesum corde colite, f. 23v-24.
- (1). f. 24v and 25r; dot added in both voices.
5. Iesu dulcis memoria, f. 26v-27.
- (1). f. 27v; e notated in upper voice; changed to d.
 - (2). f. 28r; note value halved in lower voice.
 - (3). f. 28r; note value halved in lower voice.
6. Enixa est puerpera, f. 28v-29.
- (1). f. 29r; note value halved in lower voice.
 - (2). f. 28v; note value halved in upper voice.
 - (3). f. 29r; note values of the f and g halved in lower voice.

(4). f. 28v; note value halved in upper voice.

7. Iubilemus singuli carmina, f. 29v-30.

(1). f. 30r; dot added in lower voice.

8. Ave Maria: O suijuer maecht, f. 32v-33.

(1). f. 33r; dot added in lower voice.

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VITA

NAME:	Bert Meerveld
PLACE OF BIRTH:	Hilversum, the Netherlands
YEAR OF BIRTH:	1949
POST-SECONDARY EDUCATION AND DEGREES:	McMaster University, Hamilton, Ontario 1975-1979 B.A. Music

